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374
AS

OTHERS

HEAR

YOU

Maria Ball and
Elizabeth Le May Wright

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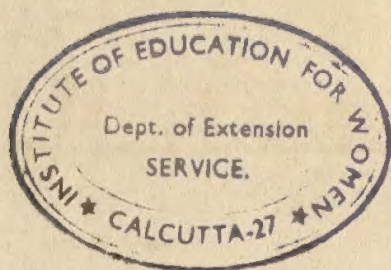
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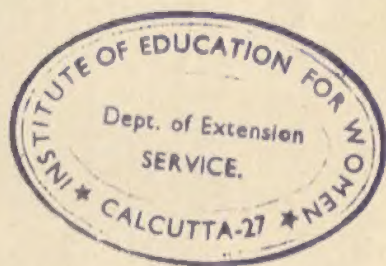
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POLYTECHNIC HIGH SCHOOL
LONG BEACH, CALIFORNIA

AS OTHERS HEAR YOU





Whether you look or whether you listen—attractive
either way

AS OTHERS HEAR YOU

A TEXTBOOK IN SPEECH FOR HIGH SCHOOLS

by

2 copies.

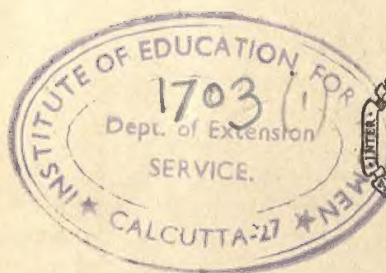
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POLYTECHNIC HIGH SCHOOL
LONG BEACH, CALIFORNIA

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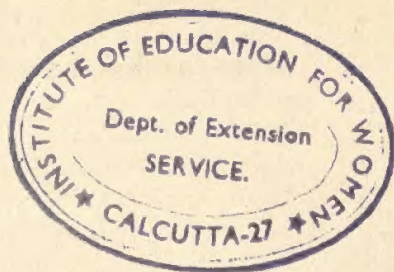
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422

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PREFACE

The course in speech is today firmly established in high school and college. Speech-training has progressed beyond the stage of the "elocution lessons" that formerly provided young ladies with an accomplishment to be displayed at church socials. It is no longer looked upon as an extra-curricular activity, designed to win declamation contests and add still another silver cup to the trophy case in the school corridor. It has ceased to be called a "frill" or a "fad," which to the taxpayer means an increase in his financial burden without adequate returns in educational values to his children.

This change in the status of the speech course is probably the direct result of a change in attitude over a period of years on the part of the teacher of speech. As it is taught today good speech is not primarily an external adornment. It is an expression of the personality, more revealing of temperament, education, and background than is personal appearance; and any intelligent program of speech-training takes into consideration the mental, the physical, the social, and the emotional factors involved. The teacher of speech must be a good psychologist, able to analyze emotional disturbances, to detect the underlying causes in faulty speech habits, and to approach each case with tactful consideration.

In the teaching of speech there are two theories in fundamental conflict with each other. One school of thought believes that the technical aspects of speech can be ignored; that participation, under capable guidance, in a wide variety of speech activities—such as telephoning, broadcasting, oral reading, public speaking, and so forth—will result in desirable habits of speech adequate to all needs. The other school of thought would devote considerable attention to the study of the mouth, tongue, and lip formations in each of the vowel and consonant sounds, and would follow this study with drills in voice and articulation. Practical experience in the classroom has demonstrated the need of a combination of these two methods. Pupils endowed with good speaking voices and brought up in an environment favorable to the formation of desirable speech habits probably need few technical drills; such pupils develop rapidly in self-control, in social poise, and in the ability to meet life situations with confidence, when given the opportunity to express themselves in a variety of practical and interesting situations. On the other hand, the boy or girl who is handicapped in his use of English by a foreign-language background, or whose environment has led to the development of a nasal twang, to slovenly enunciation, and to misformation of English speech sounds, does not eliminate these faults simply by participating in speech activities. His speech begins to improve only when he learns what his difficulties are and how he can overcome them.

The average American high school in a democratic community represents a cosmopolitan group. If our schools are to educate all the children of all the people, we must expect to welcome to our classes in greater numbers children from the underprivileged homes. The salvation of the democratic theory of government rests in our being able to equip these children with the tools and the skills they are going to need in making a happy adjustment to life. Good speech habits are an essential part of that equipment. We must expect to find that many students will need to correct faulty formation of vowel and consonant sounds, as

well as to learn to use speech effectively in business, community, and social life.

This book has been planned for use in the English classroom where speech is not a separate course but is taught by the teacher of English, who may not herself have had special training in speech. The approach is that of arousing an interest in good speech; of providing speech drills for those who need them and can profit by them; and of stimulating discussion and suggesting exercises designed to familiarize the student with accepted procedure in making social introductions, using the telephone, participating in radio broadcasting, delivering a short talk, reading a paper before a class or a club, and other similar activities. With the individual teacher must be left the decision as to where emphasis is needed.

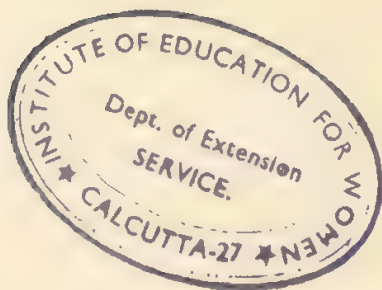
The authors feel that greater educational values are derived when students are encouraged to take responsibility for the conduct of classroom activities. They suggest, therefore, that early in the term the class be organized into a club under its own officers and constitution; that the club plan and carry out programs suggested by the exercises in the various chapters; that a student lead the class in breathing and relaxation exercises; and that small groups under a leader drill on the particular exercises needed to correct their own faulty speech habits.

In this day of large classes and heavy schedules the overburdened teacher often complains that she has not sufficient time to read all the papers she feels her pupils should write. Her complaint is undoubtedly justified, and many teachers are struggling vainly with this problem. Is part of the difficulty solved when the teacher realizes that there is a point beyond which it is futile for her to spend her energy in the pursuit of elusive commas and dangling participles, and that her pupils will benefit more directly by instruction in speech than by an overemphasis upon a program of written English which cannot be adequately checked or supervised? Business and industry, as well as the college, today complain of the poor speech habits of the high-

school graduate. It would seem as if the emphasis in the classroom might well be more evenly divided between written and spoken English.

In their presentation of the materials in this book the authors have tried to write for the high-school student and the teacher who has not had speech training, rather than for the speech specialist. Fine distinctions, therefore, and controversial matters have, so far as possible, been ignored in the interests of simplicity and clarity. The teacher who desires a more scientific approach to speech is referred to the bibliography in Appendix C.

M. A. B.
E. Le M. W.



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CONTENTS

	PAGE
Preface	v
Acknowledgments	ix
How Important Is Good Speech?	xv
CHAPTER	
1. Speech and Personality	1
2. Better Posture for Better Speech	6
3. Actions Speak Louder than Words	13
4. Better Breathing for Better Speech	19
5. Organizing a Speech Club	30
6. Combining Actions with Words	48
7. The Well-Pitched Voice	56
8. The Resonant Voice	63
9. Reading to Others	70
10. The Telltale Vowels	90
11. The Front Vowels: Three Trouble Spots	96
12. Over the Telephone	103
13. The Back Vowels	115

CHAPTER

PAGE

14. The Mid-Vowels	120
15. Getting Acquainted	126
16. The Diphthong Vowels	143
17. Over the Microphone	156
18. The Consonants <i>P</i> , <i>B</i> , and <i>M</i>	181
19. The Consonants <i>T</i> , <i>D</i> , and <i>N</i>	188
20. How to Tell a Ghost Story	193
21. The Consonants <i>H</i> , <i>W</i> , and <i>Wh</i>	208
22. The Consonants <i>F</i> and <i>V</i>	212
23. "It Happened to Me"	215
24. The Consonant <i>Th</i>	226
25. The Consonants <i>L</i> and <i>R</i>	231
26. Reading with Others	236
27. The Consonants <i>S</i> and <i>Z</i>	256
28. The Consonants <i>Sh</i> and <i>Zh</i> , <i>Ch</i> and <i>J</i>	260
29. The Successful Interview	264
30. The Consonants <i>K</i> and <i>G</i>	280
31. The Consonant <i>Ng</i>	283
32. On the Platform	290

Appendices

A. Speech Analysis Check Sheet	306
B. Exercises and Drills for Better Speech	310
C. Bibliography for Teachers	330

Index

HOW IMPORTANT IS GOOD SPEECH?

Mend your speech a little, lest it may mar your fortunes.

—WILLIAM SHAKESPEARE, *King Lear*

Some people are gifted by nature with pleasant speaking voices. Without special training of any kind their tones are musical, their diction clear and distinct, their voices a delight to listen to.

Most of us, however, are not so fortunate. In these days of modern, high-pressure living we have developed harsh and unmelodious voices. We have strained our vocal cords in the attempt to make ourselves heard above the roar of the subway train, the screech of the steel drill, or the blare of the baseball broadcast. Or, despairing of being heard, we have developed a sign language, a sort of nod, grunt, and mumble, that has gradually rendered us almost inarticulate.

Because it is difficult for us to *hear* ourselves as others hear us, just as it is difficult for us to *see* ourselves as others see us, we remain unaware of the fact that our voices have become harsh and strident. The candidate for high public office may suddenly discover, to his surprise and dismay, that his speeches, broadcast from coast to coast, are making enemies rather than friends for him because of the unpleasant quality of his voice. The radio advertiser may find that his exaggerated gusto and insincerity of tone are building a wall of prejudice between his public and the merchandise he is trying to sell. And yet, almost any one who



Learning through listening: better speech habits are
developed by conscious ear training

really wants to do so, can develop a clear, pleasing, well-modulated voice and audible, distinct diction. Mrs. Franklin Delano Roosevelt, we are told, has devoted many hours to painstaking practice in the art of good speech. Placing herself in the hands of a professional teacher of speech, Mrs. Roosevelt has worked zealously to develop breath control, resonance, tone placement, and purity of vowel and consonant sounds.

The voices to which we listen with pleasure on the radio and the motion-picture screen are trained voices. When, not so many years ago, the silent motion picture was replaced commercially by the sound film, many actors and actresses who up to that time had commanded large salaries found that they could no longer qualify for leading rôles until they had undergone intensive training in speech. Today voice training is as essential for the radio broadcaster and the motion-picture star as it has always been for the actor or actress who appears in person on the stage.

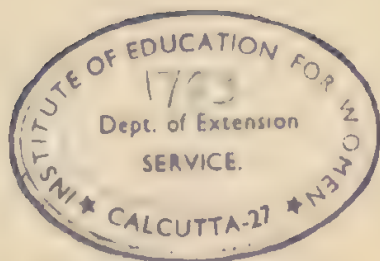
But it is not merely the professional for whom good speech is important. Voice is an index to character and personality, and good speech is for every one a social as well as a business asset. The man or woman who tells a story well and whose conversation holds the interested attention of a group has a voice personality that appeals to his listeners. Today few employers will engage an applicant for a job without a personal interview; and although the employer may form his first impression from the applicant's appearance, he will confirm or revise that impression as soon as he hears the applicant speak. Mumbling, inarticulate speech is often an indication of weakness in mind or body, whereas 'straight-forward speech—clear, direct, and distinct—is just as often an indication of physical and mental strength. The man with the voice that commands respect is needed by industry, politics, and the professions. The girl with the golden voice is in demand at the telephone exchange, at the information desk, and in all secretarial positions involving personal contacts with customers or clients.

The purpose of this book is to present some general principles

xviii HOW IMPORTANT IS GOOD SPEECH?

and to provide the drills and the practice that will give more power, more dignity, and greater charm to the speaking voice. These exercises are but the beginning of work in the development of strong, effective, and cultured speech, but they are the foundation for whatever future training the student may desire. Good speech is an art, just as the playing of any musical instrument is an art, and a skillful performance is preceded by many hours of study and practice.

AS OTHERS HEAR YOU





As others hear her

1

SPEECH AND PERSONALITY

*But when she spoke,
The charm was broke!*

—OLD RHYME

Charm is a quality that every one would like to possess. In one of his plays James M. Barrie says of charm, "If you have it, you don't need to have anything else. If you haven't it, it doesn't much matter what else you have."¹ If this statement is true, then any lady who loses her charm whenever she opens her mouth to speak is paying a heavy penalty for her slovenly speech habits. And yet men and women everywhere, quite unconscious of the fact that their voices are disagreeable for others to hear, are paying the same penalty.

In a play called *Pygmalion*, now made into a motion picture, George Bernard Shaw tells the story of a young woman who becomes charming after her voice has been transformed by a teacher of speech. At the beginning of the play she is an ignorant flower girl from the slums of London, with a voice distressing to listen to. But after she has had several months of training in voice and diction, her teacher successfully passes her off as a duchess at the ambassadors' garden party, where her charm completely captivates all those present.

¹ *What Every Woman Knows.*

Of course no one believes, not even the author of *Pygmalion* himself, that good speech is the only quality necessary to produce graciousness in a man or woman. The ignorant flower girl possessed qualities of character and personality that would have made her attractive had these not been obscured by the shrill and rasping tones which were the only ones she knew how to make. Her ugly voice and crude speech habits repelled all who came near her, and kept them from discovering that she had possibilities for great personal charm.

Cultured speech is just as important to men in all walks of life as it is to women. The young man who is well-mannered, presentable in appearance, and reasonably successful in his work has opportunities for both social and business advancement provided he is not handicapped by poor speech habits. If he has the voice and the speech of a gentleman, he is welcome wherever gentlemen congregate, until he has in some way proved himself unworthy of their association. The man whose voice indicates power and the ability to control others has a better chance of rising to a position of responsibility in office, factory, or profession.

LISTEN TO THE SPEECH OF OTHERS

During the course of the day you hear many different voices. Some of these voices represent good speech, whereas others probably show undesirable speech habits. The first step in improving your own speech is to develop a listening attitude toward the voices of others, and an ability to distinguish between pleasant and unpleasant voices.

► *Ask yourself these questions:*

1. To what voices among your friends and acquaintances do you enjoy listening?

2. What voices among your acquaintances tire, annoy, or repel you? Do the personalities represented by these voices charm or delight you?
3. What teachers can you recall whose classes you have found particularly enjoyable? Do you think the quality of the teacher's voice had anything to do with your liking for the teacher and the subject?
4. Can you recall any teacher whose voice was hard, rasping, tiring? Too loud? Too high-pitched? Do such voices have an undesirable effect on the class?

► *These questions may form the basis for a class discussion:*

1. What radio voices to which you listen reveal strong and attractive personalities? Do you get a definite impression of the character behind the voice? Can you detect such qualities as sincerity, strength, humor, emotional vigor? Why is a good newspaper columnist not always a good radio commentator?
2. Are you bored by some of the advertising plugs on radio programs? Does the smooth oiliness of the voice and the patronizing tone annoy you as much as the ridiculous claims often made by such advertising? Is lack of sincerity in speech difficult to detect?
3. What motion-picture stars have additional charm because of their beautiful speaking voices? Can you name any motion-picture actors or actresses whose voices you dislike? Does this influence your attitude toward their pictures?
4. News films occasionally present interviews with people who have had narrow escapes, who have drawn the lucky number in some game of chance, or who have had some other unusual experience that has suddenly brought them out of obscurity into the public eye. You have probably seen similar news reels or have listened to radio interviews with such people. What differences can you detect between the voices of the trained announcer and these untrained speakers? Why do such interviews often succeed

in making the untrained speaker appear slightly ridiculous? How would your own voice and manner impress a listening audience under similar circumstances?

ANALYZE YOUR OWN SPEECH

An analysis of your own speech may help you decide whether you become more or less charming, more or less effective, when you speak. Answer the following questions for yourself, thinking each one through carefully:

1. Is your voice shrill, or is it pleasantly low in pitch?
2. Is your voice monotonous, or do you have good variety of tone?
3. Is your voice thin, or has it a deep, ringing quality?
4. Do you speak with a foreign accent, or do you make an effort to give each vowel and consonant its correct value?
5. Do you drawl in a lazy fashion, or do you speak in clear, crisp tones?
6. Do your friends and teachers have to ask you to repeat what you say, or do they understand you the first time?
7. Do you mispronounce words, or do you avoid that embarrassment by using the dictionary?

It will be difficult to form conclusions about the quality of your own voice, but you will not improve until you discover what your difficulties are. Your teacher will be ready to help you analyze your voice.

PRACTICE GOOD SPEECH

Do you use your voice effectively to register different shades of meaning? Little ejaculations like *yes, no, oh, well, indeed*, can be made to convey a variety of meanings. The simple reply, "Indeed?" may be a compliment or an insult, depending entirely upon the tone and quality of the voice. Try the following exercises in class.

1. Read the word *no* in such a way as to reveal each of the meanings suggested in the parentheses:

"No!" (And I mean it!)

"No!" (At least I *think* not. I'm really not sure.)

"No!" (Oh, you have misunderstood me entirely!)

"No!" (Not really? I can't believe it possible.)

"No!" (I'm *so* ashamed.)

"No!" (Stop that right now, or I'll . . .)

2. Try a similar exercise with *oh* or *well*, setting yourself certain meanings to convey.
3. See how many meanings you can reveal by different readings of the following expressions. They can be made to sound sincere, impudent, annoyed, matter-of-fact, sarcastic, surprised, dismayed—you will probably find other possibilities.

Good morning!

Come here.

How do you do?

I'm coming, Mother.

How are you?

Which way shall I go?

How is your mother? I saw your father this morning.

Yes, indeed, they will be delighted to see you.

4. Keep an honest record for one whole day—a school day—of the actual number of times you are asked to repeat anything you have said, at school, at home, or over the telephone. Notice whether your teachers usually repeat after you the comments that you make during a class recitation. Compare your record with those of other pupils in your speech class.

2

BETTER POSTURE FOR BETTER SPEECH

*What you are speaks so loudly that I can't hear
what you say.*

Some people always look well dressed no matter how simple and inexpensive their clothes may be. Whether the occasion calls for sport clothes or formals, these people wear them with an easy grace. This ability to wear one's clothes well does not depend on being good-looking or even on having good clothes. It depends almost entirely on posture.

Good clothes do not look well on a slouchy figure. Because advertisers are well aware of this fact, the clothing advertisements in magazines and newspapers picture only men and women whose posture is excellent. Girls who are occasionally employed by large establishments as living models to display new styles need not be pretty, but they must have good posture.

Just as the slouchy figure is a barrier to style and grace, so is it also a barrier to clear, distinct speech. Rounded shoulders cramp the lungs; and sagging hips, thrust forward at an unbecoming angle, weaken the abdominal muscles that control the incoming and outgoing breath. The air passages need to be free and unrestricted in order that the tone may be full and rich.

Good posture is something more than standing up straight. It is an expression of one's personality, and it depends upon mental control as well as physical coördination.

MENTAL CONTROL

Perhaps the fundamental element in good posture is self-respect. The man who has respect for himself is not afraid to stand up straight and look people in the eye. It is when he loses confidence in himself and gets discouraged with life that he develops a slouch. Even a dog will droop all over—head down, ears down, tail between his legs—when he knows that he is in disgrace. But when the scolding is over and his self-respect has been restored, up come head and ears, and his tail begins to wag. It is the "hang-dog" attitude toward life that we need to get rid of before our posture becomes good.

PHYSICAL COÖRDINATION

Health, of course, has much to do with good posture. The undernourished, anemic girl finds it more difficult to stand up straight than does the girl who radiates good health. Frequently the boy who has grown too fast has not developed muscular coördination with the same rapidity that he has added inches, and his posture suffers because he is somewhat afraid of the height he has suddenly attained.

Correct breathing habits are essential both for health and for posture. The boy who has no interest in any kind of athletics may suffer from faulty posture because he has not learned to breathe correctly. On the other hand, the boy or girl who swims well, who plays football, baseball, or basketball, or who has developed some skill in tennis, skiing, or skating, is more likely to apply correctly the principles of breath control.

ESSENTIALS OF GOOD POSTURE

There are only a few rules for good posture. Usually the person who is keenly and vigorously alive will stand up straight: he is facing life with enthusiasm and having fun doing it.

When the posture is good, the standing position will be about like this:

Weight balanced over the arches of the feet, not back on the heels. (When one foot is slightly in advance of the other, there should be more weight on the forward foot.)

Knees straight but not stiff.

Abdominal muscles drawn in.

Chest high, as if a string were pulling it up and out.

Good posture in sitting means that the hips are in contact with the back of the chair. The feet do not need to be flat on the floor; they may be crossed at the ankle, or the legs may be crossed at the knee, and the posture will still be good provided the hips are not slumped forward in the chair.

CLASS EXERCISES IN POSTURE

Since breath control is essential to good posture, exercises in posture should begin with a breathing exercise.

1. Stand erect with the palms of the hands over the lower ribs. Breathe so deeply that you feel the expansion of the ribs, but do it without straining. Now say *H-ō-ō-ō*, sustaining the sound only so long as the tone remains good and you still have a reserve of breath. Take another breath in the same manner. While slowly exhaling, chant in a monotone each of the following sentences, taking a new breath for each sentence:

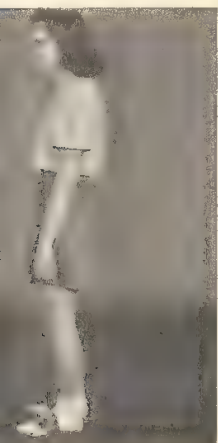
Hold the golden bowl.

Hear the hollow tone.

Homeward go the boats.



Backward slump



Protruding chin



Rag-doll posture



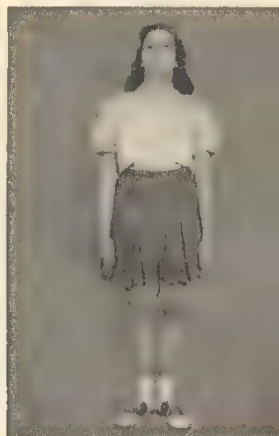
Correct posture



Straddle posture



Pigeon-toed posture



Little-tin-soldier posture

Remain standing, each pupil in as good posture as he can command. The teacher may invite to the front of the room those pupils whose posture is especially good, and give individual suggestions to those who need help.

2. While standing, rock back and forth slowly, shifting the weight from the balls of the feet to the heels and back again—forward on *one*, back on *two*, forward again on *three*, and so forth, to the count of ten. When coming to rest, be sure to have the weight balanced over the arches.
3. Still standing, place the right foot slightly in advance of the left and, to the count of ten as in the preceding exercise, slowly shift the weight from the ball of one foot to the ball of the other. Reverse, placing the left foot forward.
4. Some pupil, chosen because of his good posture, may demonstrate to the class these faulty postures:

The backward slump: Weight on the heels rather than over the arches, causing a backward slump with protruding abdomen.

The protruding-chin posture: Hands in pockets, chin and abdomen thrust forward, knees sagging.

The rag-doll posture: Weight on the heel of one foot, shoulder drooping downward on that side, the other leg limp, with knee slightly bent.

The straddle posture: Feet wide apart, weight evenly divided, with a tendency to sway at the hips.

The pigeon-toed posture: Weight on the inside rather than the outside of the balls of the feet, toes slightly turned in, chin and abdomen protruding.

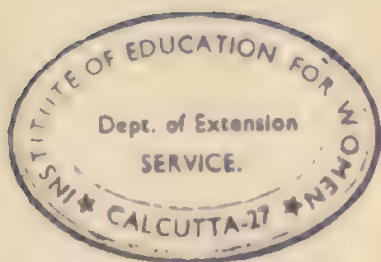
The little-tin-soldier posture: Heels clicked together, toes out, arms straight at the sides, whole body erect, but stiff and unyielding.

FOR THE BULLETIN BOARD

A fashion bulletin-board display, featuring good posture, can be easily arranged if each pupil will bring to class a pic-

ture from a clothing advertisement or a fashion magazine. Wherever a side view is pictured you should be able to draw a straight line through the ear, shoulder, hip, and arch of the foot.

Watch the current magazines for articles on the importance of posture or exercises for developing posture. You may be able to gather clippings or illustrations for the bulletin board.





Sign language

3

ACTIONS SPEAK LOUDER THAN WORDS

There was speech in their dumbness; language in their very gesture.

—WILLIAM SHAKESPEARE, *Winter's Tale*

A significant nod, gesture, or other bodily movement often conveys more meaning than the spoken word. Among primitive tribes personal experiences are recounted largely through action. There was undoubtedly a time in the early history of man when he had not yet developed the power of speech and when all meaning had, of necessity, to be conveyed through bodily action. In fact, one theory explaining how man happened to discover that he could convey meaning through sound is that when his hands were busy—grasping food, perhaps, or some primitive tool—he was limited, for purposes of conversation, to facial movements and signs, and found that blowing through his mouth was an effective means of expression. Through such blowing, which gradually became vocal, speech ultimately developed.

The infant today repeats, in its own experience, the early history of the race. Before a child has learned to speak, it has developed an effective language of bodily movement. Quivering fingers and an outstretched arm, accompanied by a

hitching forward of the whole body, say plainly, "Give that to me!" Other gestures and actions say just as plainly, "I've had quite enough of that bottle," or, "Go away. I don't know you, and I'm suspicious of strangers." A little later, when the child begins to imitate the spoken sounds he hears others make, he still uses vigorous gestures to clarify and emphasize his meanings.

As we grow older, we lose the naturalness of the child and tend to become self-conscious. Self-consciousness, in turn, makes us awkward, hesitant, and shy. It may reduce our speech to a mumble and entirely eliminate the expressive action or gesture which is the normal accompaniment of speech. The person who is at ease in a social gathering, in public places, or on the lecture platform uses both methods of expression—actions as well as words.

RELAXATION

In order to cure ourselves of awkward self-consciousness, we need to acquire control over the muscles of our body. One of the benefits of physical education in school, summer camp, and on the playground is the development of muscular control that leads to correct habits of breathing, to good posture, and ultimately to poise and dignity.

The first step is to learn to relax. When we are stiff, our muscles are tense. Before doing the exercises in pantomime, try to accomplish muscular relaxation by means of the following exercise:

Stand with your hands hanging limply at your sides, feeling as relaxed as possible.

Think of your head as being very heavy and drop it forward slowly on your chest.

Dangle your arms, letting them hang loosely at your sides. Shake your fingers back and forth. Now let them dangle.

Now allow your head to sink slowly toward the floor, letting the back curve gradually until you are bent over as far as you can go without straining.

Let your relaxed finger tips touch the floor, if they will without stretching. Knees should not be bent, and you should feel lazy and sleepy.

Now slowly assume an upright position.

Repeat several times. It is important to *slump*, not to *stretch* to the floor.

PANTOMIME—ACTION WITHOUT WORDS

The art of pantomime is that of suggesting a situation, telling a story, or acting a skit without the use of words, the meaning being conveyed entirely by the action. Exercises of this sort are good practice for overcoming self-consciousness and helping to develop freedom of bodily movement.

Select one of the following situations to present to the class. When your turn comes, go to the front of the room and perform whatever action you think will best convey the meaning. Let your facial expression help by making it show what your feelings are. Do not let yourself feel hurried or flustered, and do not be afraid to use plenty of bodily movement.

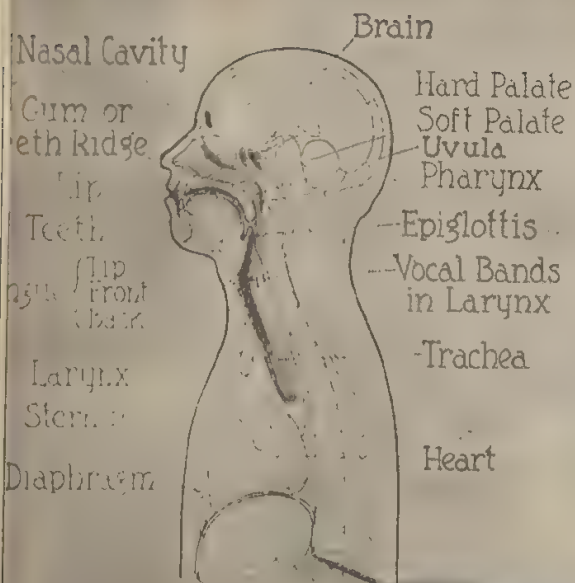
EXERCISES IN PANTOMIME

1. You have opened a door and stepped into a room the floor of which is littered with refuse. Walk across the room, being careful to avoid stepping on anything. Part way across you stoop to pick up something, but find it too dusty to handle. Give the impression of trying not to brush against anything that might soil your clothes.
2. You are about to cross a busy downtown street at an hour when traffic is heavy. Make it plain to your audience that you are a careful pedestrian. It is not an easy under-

- taking because there are no traffic lights and no traffic officer.
3. Walking along the street, you feel a sudden urge to stoop over, scoop up enough snow to make a good, firmly packed snowball. You do so, then heave it, with all your strength, against the trunk of a big elm tree.
 4. You go to the door and take the package that the delivery man hands you. Looking at the label, you recognize that the box contains your new coat. Eagerly you open it, shake out the garment, and hold it up for inspection.
 5. You are getting ready to go out on a wintry day. Put on your rubbers, your muffler, your coat, hat, and gloves, taking a peek in the hall mirror just before opening the door.
 6. You are standing on the bank of a stream, casting for trout. (Don't try this one unless you've had some experience as a fisherman!) You get a nibble, play for it, and then land your fish.
 7. You are following along the bank of a shallow, swift-flowing stream, trying to find a spot at which you can cross. After some hesitation you decide to make the attempt. The stream is full of slippery stones and you want, if possible, to avoid getting your feet wet. You finally get across without falling in.
 8. Sitting in front of your dressing table, you put on your make-up before going out.
 9. Returning from school at the close of the day, you drop an armful of books on the hall table and then remove overshoes, hat, coat, and gloves, putting them all away in the hall closet.
 10. You are crossing a windy street at a busy corner. You clutch at your hat, but the wind moves more quickly than you do, and your hat is rolling along the street in front of you. You make several unsuccessful attempts to overtake it, when finally another pedestrian rescues it for

you. You indicate appreciation of his kindness, place your hat more securely this time on your head, and go your way.

11. You open the door of the furnace, look in, and observe that it needs coal. First shaking down the ashes, you reach for the shovel and put on several shovelfuls of coal. Then, being an orderly individual, you reach for the broom and sweep up the coal dust and ashes.
12. First removing the curtain rod and curtains, wipe the window frame with a damp cloth, and then proceed to wash the window. Perhaps, for the final polish, you would like to use a spray and a prepared liquid.
13. Wash your bicycle; oil and polish it.
14. Open a can of paint, stir it thoroughly, thin it with oil or turpentine, and paint a garden chair.
15. Present a variation of any of these suggestions, or invent a situation of your own choosing. Be sure that it gives you opportunity for plenty of action. When you have completed your presentation, see whether the class can tell exactly what situation and meaning you were attempting to convey.



"And here you see the diaphragm"

4

BETTER BREATHING FOR BETTER SPEECH

Thou but offendest thy lungs to speak so loud.

—WILLIAM SHAKESPEARE, *Merchant of Venice*

Automobile dealers are familiar with two types of customers. The first type is concerned with the polish on the body of the car, the upholstery, and all the gadgets, such as cigarette lighters, ash trays, and fancy arm rests. The second type is concerned with what is under the hood, not with the polish on it. He is the man who knows something about gasoline engines, what makes them function, how they are kept in order, and how to get the best service out of them. In other words, he understands something about the mechanics of a car.

The man who has some understanding of the elaborately constructed speech mechanism that is contained within the human body is like this second type of automobile customer. He is better able to take care of his voice, to use it effectively, and to make it serve him well, day in and day out, in good weather and in bad, than is the man who is unfortified with this knowledge. The candidate who loses his voice at the height of his political campaign may do so because he knows nothing of the mechanics of speech production and breath control.

THE BIG FOUR IN SPEECH PRODUCTION

There are four major elements in the production of speech:

1. The breathing apparatus, which provides the energy necessary for voice.
2. The vocal bands in the larynx, which the outgoing air sets into vibration, thus producing sound.
3. The hollow chambers in the bony structures of the head, throat, and larynx, in which the sound is amplified.
4. The organs of articulation—tongue, teeth, lips, soft palate, jaws, and so forth—where the sound is shaped into words.

Summed up briefly, speech consists of air made to vibrate in sound waves which acquire tone in the bony chambers of the head and are finally shaped into words in the mouth.

THE BREATHING APPARATUS

The breathing process consists of taking air in through the nose or mouth, passing it through the *trachea* (the wind-pipe) to the lungs, and then expelling it by the same route. This process is controlled not by the lungs themselves, but by the action of many muscles, and especially a muscular wall called the *diaphragm*. The diaphragm, which lies a little above the waist-line, completely separates the chest, or *thorax*, from the lower part of the body (see diagram on page 18). Muscles, contracting and expanding, cause the thorax—the bony box within which the lungs hang suspended—to grow larger or smaller in size. The rib muscles pull the lower ribs upward and outward, thus creating more room in the chest.

Place your hands on your ribs and take a deep breath. You will feel the ribs move and the chest expand. At the same time the great muscular sheet known as the diaphragm

pushes down upon the stomach and other abdominal organs, creating still additional space in the thorax. Place your hand on your abdomen as you take another deep breath. You cannot feel the diaphragm, but you can feel the abdominal wall move forward and backward as you inhale and exhale. When the thorax is thus enlarged, the air rushes in through the nose and trachea to the lungs. When the muscles react to make the chest capacity smaller, the air is forced out.

HERING'S APPARATUS

Perhaps you can borrow Hering's apparatus from the science department in your school, for from it you can get a clearer idea of the action of the diaphragm. This apparatus (see illustration on page 23) consists of a wide-mouthed glass bottle, the bottom of which has been broken out and replaced with a sheet of rubber, stretched tightly across the opening. A small ring, attached to the center of the rubber sheet, enables the sheet to be pulled down. Passing through the cork of the bottle is a glass tube, branching at the lower end. A small rubber balloon is attached to the end of each of the branches. The bottle represents the chest, or thorax, and the elastic floor represents the diaphragm. The trachea is represented by the tube that pierces the cork, and the lungs are represented by the balloons.

Let us now see how this apparatus works. Taking hold of the ring attached to the sheet of rubber, we slowly pull down on it, thus enlarging the capacity of the bottle. As we do so, the outside air rushes in through the glass tube, causing the rubber balloons to expand. As the rubber floor is released, the air pressure in the bottle is increased, and the air in the balloons is forced out through the tubes. This process is much like the one that takes place in breathing. The ribs, however, are not rigid like the walls of the bottle. They too

move as the muscular tissue between them contracts and expands, and thus aid in increasing the air capacity within the thorax.

THE LARYNX

You can feel the *larynx*, or voice box, by placing the tips of your fingers on your throat. The notch, or point, on the front of the larynx is called the Adam's apple. It moves up and down when you swallow. The vocal bands or cords in the larynx vibrate when air is forced through them, reacting like the strings of a musical instrument.

The larynx is a delicate instrument and, if abused, can be the cause of great personal annoyance and discomfort. Many people make the mistake of trying to speak in loud and strenuous tones without sufficient reserve of breath to produce tone. Such an effort puts a strain on the larynx that it was never intended to bear. The result is a cracked or rasping voice, or, in extreme cases, an inflammation of the larynx known as *laryngitis*. The school cheer leader who is voiceless on the day following a big game should practice breathing exercises and make sure that he is developing breath control by proper use of the diaphragm in breathing.

THE RESONATORS

Vibrating sound waves are changed into tone when they are sent through the *resonators*—hollow chambers in the head, mouth, nose, and throat. The tone of any musical instrument would be flat and thin if it were not amplified in a resonator. The sounding-board of a piano, the pipes of an organ, the wooden box of a violin are all resonators. The arched roof of the mouth and the *pharynx* form an excellent resonator for the human voice. Part of the pharynx is visible if you hold your mirror before your wide-opened mouth.



Hering's apparatus

It is the opening at the back of the throat, behind the little pointed tip, or *uvula*, which hangs down from the roof of the mouth.

The upper part of the pharynx is known as the *nasal pharynx*. In making nasal sounds, *m*, *n*, and *ng*, the voice passes into this cavity and out through the nasal cavities. In all other sounds nearly all of the air passes into the front cavity, or mouth.

THE ARTICULATORS

The organs of articulation are all easily visible when you hold a mirror before your mouth. Look first at the upper jaw. Here you will see your *lip*, then your *teeth*, and then the *teeth-* or *gum-ridge* into which the teeth are set. Next comes the *hard palate*, or the front of the roof of the mouth. Behind that lies the *soft palate*, ending in a finger-like projection called the *uvula*. With the tip of your tongue you can feel the difference between the hard and the soft palates. The soft palate is movable. Watch it as you say *ah*. Now say *sing*. Notice that when you say *ng* the uvula and the back of the tongue are in contact and the air escapes through the nasal passages. Now say *ah* and notice how the uvula and the soft palate move upwards to permit the air to come out of the mouth.

Although the lips, the teeth, the jaws, the hard and soft palates all assist in shaping sounds into speech, the tongue is most important. This somewhat unruly organ is muscular and can be developed by use. If speech is to be clear and distinct, tongue muscles must be flexible. The very end of the tongue, which you can make quite pointed, is called the *tip*. The *blade* of the tongue is immediately behind the tip. The part of the tongue that is behind the soft palate, when the tongue is at rest, is called the *back* of the tongue.

EXERCISES IN BREATHING

The purpose of exercises in deep breathing is to develop control of the outgoing breath. Improvement in the quality of speech can be brought about by increasing the strength and steadiness of the breath stream.

1. Stand erect, without strain or tension, arms hanging limply at the sides. Open the mouth, letting the lower jaw hang loose and relaxed. Now take a number of short, quick breaths, panting as a dog does after he has been running. You will feel the action of the diaphragm in the quick bodily movement of the abdominal walls.
2. Place the hands lightly over the region of the diaphragm, with the finger tips just touching. Inhale slowly and deeply through the nostrils. You should notice that the expansion in the region of the diaphragm is pushing the finger tips slightly apart. Hold the breath while the leader counts five. As you exhale, the finger tips should meet again.
3. With hands placed lightly over the region of the diaphragm, inhale through the nose but with the lips slightly parted. Hold the breath for two counts. Then, exhaling, hold the vowel sound *ah* as long as possible without straining. As you perform this exercise, notice the action of the diaphragm.
4. Try this exercise at home, just before you get into bed at night. Lie flat on the floor and let the body completely relax. Breathe naturally, but try to breathe as deeply as possible. Notice where the activity centers. If you are sufficiently relaxed, it will be centered near the diaphragm. With finger tips meeting over the region of the diaphragm, inhale slowly and easily. The diaphragm will flatten as you inhale. This will cause a downward-outward movement at the front of the waist-line. The ribs will move outward and upward at the same time, thus enlarging the chest capacity. The lungs will fill with air. As the dia-

phragm, ribs, and chest return to their normal position. the air is forced out of the lungs. Breathe again in the same manner. As you exhale, say softly the syllable *hah*, prolonging the sound as long as the breath lasts.

BREATHING FOR SCHOOL CHEERING

One of the occasions on which high-school boys and girls like to make plenty of noise is the interscholastic game. A loyal cheering section is willing to shout itself hoarse if such shouting will help their team over the goal line for the winning touchdown. But if the cheer leader and his cheering section know how to use their voices, they can produce lusty cheers that will roll out over the field in great waves of sound—full, rich, and resonant—without leaving any hoarse voices in their wake.

The secret of good cheering lies in breath control. Every cheer should be preceded by a deep breath and the throat muscles should be relaxed.

Select a cheer leader and let him lead the speech class in the following exercises:

1. Sit up straight with the lower part of the back touching the back of the chair. Take a deep breath and try this famous chorus of the frogs from the old Greek play by Aristophanes, translated by Gilbert Murray:

Co-äx, co-äx, co-äx!

Bré-ke-ke-kéx, co-äx

Our song we can double

Without the least trouble

Bré-ke-ke-kéx, co-äx!

Did you find that you could shout the entire chorus on the one deep breath? If so, were you straining the vocal bands at the finish, or did you still have a good reserve of breath? If a short pause for a second breath seems desir-



"Fight, team, fight!"

able, the cheer leader should decide at what point that breath is to be taken and make provision for it.

2. Many high-school and college cheers are merely adaptations of Aristophanes' chorus of the frogs. Take another deep breath and try this imitation:

Rickety-rax!

Rickety-rax!

Give 'em the ax!

Give 'em the ax!

If you are breathing correctly, you will feel the contraction of the abdominal muscles as your breath is explosively expelled on the last two lines.

3. In the next cheer allow time for a deep breath at the beginning of each line. Prolong the sound of *grrr*, but come out crisply and explosively on the *fight*. There should be bigger and fuller volume of sound on each successive line of this cheer. If the cheer leader does not give his group time to breathe after each line, the volume will steadily decrease toward the end.

Grrr! Fight!

Grrr! Fight, fight!

Grrr! Fight, team, fight!

4. If you start with a good deep breath, you should be able to give this next cheer in quick, staccato style on the one breath only. Fill in the blank with the name of one of your friendly rivals.

California grapefruit,

Arizona cactus!

We play _____

Just for practice!

5. The next cheer again will require a good deep breath at the end of every line in order to secure increasing volume without straining the vocal bands of the larynx. Feel the contraction of the abdominal muscles.

O, C, Rah, Rah!

C, I, Rah! Rah!

D, E, Rah! Rah!

N, T, Rah, Rah!

Occident (prolonged)

Team! Team! Team!

6. As your cheer leader leads you in some of your own school cheers, work always on a supply of breath held in reserve by the muscular action of the diaphragm. You will in this way produce more volume and better tone than if you put the strain upon the vocal bands of the larynx.

5

ORGANIZING A SPEECH CLUB

I disapprove of what you say, but I will defend to the death your right to say it.

—FRANÇOIS DE VOLTAIRE

Americans believe in the democratic way of life. In spite of the rise of totalitarianism and the collapse of democratic government on the continent of Europe, we believe that no government can long endure which fails to recognize the right of every man to life, liberty, and the pursuit of happiness. But freedom and the democratic way of life imply obligations as well as privileges, and when the people of a free nation neglect the obligations which freedom entails, their nation decays from within and falls an easy victim to a foreign foe.

One of the obligations devolving upon every citizen in a democracy is that of understanding how his government works. At the basis of all democratic governments is the principle of free debate—the right of men to think for themselves and then to state their points of view without fear of the secret police or the concentration camp. Fundamental, then, to a knowledge of democratic government is an understanding of how men and women can work together in organized groups to exchange opinions, to discover the will



Commanding attention

of the majority, and then to express that will in the form of action.

Participation in some form of self-government is an essential part of the training of every future citizen in a democracy; your school undoubtedly offers you many opportunities for such participation in your school governing bodies and in various club activities. You can, however, provide yourselves with greater opportunity for practicing the principles of democratic government by forming within one or more of your daily classes some kind of parliamentary organization. In this way you will provide training for each and every member of the class, not merely for the comparative few who are active in school activities, or who belong to clubs that practice parliamentary procedure.

A speech class is an appropriate place for the formation of

such an organization. Here parliamentary organization can serve the double purpose of providing you with opportunities for good speech at the same time that you are perfecting your knowledge of the procedures that control discussion in all democratic groups.

The exercises in this chapter will help you to get started in your mastery of such procedure; but you will need to supplement the information given here by consulting one or more books on parliamentary practice. You will find listed at the end of the chapter several books that are recommended for that purpose.

ORGANIZING YOUR SPEECH CLASS INTO A CLUB

The first step in the formation of a class club requires that some member of the class assume—or accept at the teacher's suggestion—the responsibility of bringing before the group the idea of forming such a club. He goes to the front of the room and says something like this:

"It has been suggested that we organize within this class some kind of club that will give us an opportunity to practise the principles of parliamentary law. Would you like to elect a temporary chairman so that we can discuss the matter?"

Some other member of the class then rises and says: "I move that Jack Armstrong be elected temporary chairman."

Still another member of the group must second the motion: "I second the motion."

Then the boy standing at the front of the class asks if there is any discussion. There will probably be none, and he puts the motion to a vote: "All those in favor of electing Jack Armstrong temporary chairman, please say *Aye*. Opposed. *No*. The motion is carried. Will Jack Armstrong please take the chair?"

Now Jack takes the chair and is in charge of the meeting. He at once calls for the election of a secretary, whose duty it will be to keep an exact record of all that transpires in the meeting. The secretary may be elected in the same manner as the chairman.

The chairman then states as definitely as he can the purpose that the club is intended to serve. In order to give members of the class a chance to express their opinions—since legally they can *speak only to a motion*—he suggests that some one move the formation of such a club.

The student who wishes to make the motion will *rise and address the chair*: "Mr. Chairman."

The chairman *recognizes* him by name: "Dick Priestley."

This *gives Dick the floor*, and he says: "Mr. Chairman, I *move* (not, *I make a motion*) that this class form a club for the purpose of practising parliamentary procedure."

The chairman replies: "Is there a second to this motion?"

Another member of the class says: "I second the motion." A *second* means that there are at least two persons who would like to see the matter put to a vote.

The chairman repeats the motion and asks if there is any discussion. This throws the question open to any one who wishes to express an opinion either for or against the motion. If several rise and address the chair at the same time, the chairman will recognize one of them; the others will be seated until they in turn have an opportunity to *get the floor*.

As the discussion continues there will be conflicting opinions. Here are a few samples:

"I think such a club will be a good idea. Personally I'd like to know how to conduct meetings in an orderly manner."

"I belong to several clubs, but I never feel sure of such things as making motions or rising to a question of privilege."

"I'd like to learn the rules. I am in favor of a club that is organized for that purpose."

"I think we have clubs enough now. What is the use of organizing another one?"

"I think we should have a short meeting every day and practise breathing exercises and speech drills."

"I think we should elect officers twice a term and hold meetings once a month."

"Wouldn't it be better to elect officers once a month and so give more people a chance to serve as chairman and secretary and learn how to do it?"

But the discussion is now wandering away from the question as stated in the motion which is not concerned with how such a club shall operate, but with whether or not there shall be any club at all. The chairman may, at this point, remind the group of the exact wording of the motion, suggest that they keep their discussion pertinent to the question as it is worded, and ask whether they would now like to vote. If this meets with the approval of the group, the chairman then puts the question: "Will all those in favor of organizing a club for the purpose of practising parliamentary procedure please say *Aye*?" (He listens carefully to the volume of sound as the class answers.) "Will all those opposed please say *No*?" (Again he listens.) If the result of the vote is obviously *yes* or *no*, he announces it: "The motion is carried and we will proceed to organize a club," or "The motion is lost." If he cannot quickly tell by the volume of sound whether the vote is *yes* or *no*, he calls for a rising vote or a show of hands. The chairman may, if he wishes, tap the desk lightly with the gavel to indicate that a motion has been disposed of.

Whether the vote is *yes* or *no*, the chairman asks, "Is there any further business to come before this meeting?"

APPOINTING A COMMITTEE

If the vote is passed, the next step involves the setting up of some procedure for getting the organization under way. Unless some member of the group makes a motion that a committee be appointed to draft a constitution for a club, the chairman may himself say: "It seems to me that it would be a good idea to ask a committee to draft a constitution for us. Would some one like to put that idea in the form of a motion?"

At this point a motion from a member of the group is necessary, for without authorization the chairman has no right to appoint a committee; nor may he even ask for a vote until a motion—made by some member of the group other than the chairman—is *before the house*.

Any member of the club may rise, address the chair, and say: "I move that the chairman appoint a committee of three to meet with the teacher of the class and draft a constitution for this organization."

After some one else has properly seconded the motion, the chairman says: "It has been moved and seconded that a committee of three be appointed to meet with the teacher and draft a constitution for this organization. Is there any discussion?"

When the discussion is finished, he continues: "Will all those in favor please say *Aye*? Opposed, *No*. The motion is carried."

The chairman then names three members to serve on the committee, the first named being generally considered chairman of the committee.

It now becomes necessary to decide on a time and place for the meeting at which the constitution will be presented. Naturally, the new committee should be consulted. When

matters have been arranged, the chairman of the meeting declares: "If there are no objections, I shall declare Friday, September 26, as the date of our next meeting, at which time we shall hear the report of the constitution committee. Has the chairman of that committee any comments to make now?"

The chairman of the constitution committee may then ask for a show of hands on such questions as these:

"How many are in favor of meeting once a week? Twice a week? Once a month?"

"How many are in favor of an election of officers once a month? Once a term?"

The answers to such questions will serve as a guide to him and his committee in framing a constitution that will satisfy the desires of the majority.

After all business has apparently been disposed of, the chairman adjourns the meeting by saying: "Is there any further business to come before this meeting?" (He pauses to make sure that there is none.) "If not, I declare the meeting adjourned until Friday, September 26."

CAN YOU ANSWER THESE?

1. Why should there always be a secretary to keep a record of every meeting?
2. Why is it better form to say, "I move that . . ." rather than "I make a motion that . . .?"
3. Why is it desirable for the chairman to repeat a motion after it has been seconded?
4. Why is there a generally accepted ruling that the same person may not speak more than twice in the discussion of any motion?
5. Why does a member rise when he addresses the chair?

6. Why should a member wait until the chairman recognizes him before he speaks?
7. What is the reason for having a motion seconded before it is discussed?

EXERCISES IN MAKING MOTIONS

1. Your teacher may ask various members of the class to act, in turn, as chairman while other members of the class practise addressing the chair, being recognized, and saying, "I move that we organize a speech club." Note that the chairman remains standing while he conducts business.
2. Prepare a motion to present to the class. In deciding on the content of the motion, try to think of activities in which you would like to have the class engage. Would you like to read aloud some one-act plays? Would you like an hour of fun when every one comes provided with a humorous anecdote? An hour in which each reads a favorite poem to the class? A book review or a mock radio program? Think of some possibility that appeals to you, word a motion that brings out the idea, and present it to the class. Your teacher will probably want to ask various members of the class to serve, in turn, as temporary chairman so that everybody may have an opportunity either to make a motion from the floor or to handle a motion from the chair. Keep in mind the complete procedure:
 - a. A member rises and addresses the chair.
 - b. The chair recognizes the member.
 - c. The member says, "I move that . . ."
 - d. Some one seconds the motion. (If no one does so at once, the chairman says, "Is there a second to this motion?" Hearing none, he says, "There being no second, the motion is dropped.")
 - e. The chairman repeats the motion: "It has been moved and seconded that . . . Is there any discussion?"

- f. After discussion has ceased, the chairman calls for both the affirmative and the negative vote, and announces the result: "The motion is carried," or "The motion is lost."
3. Hold in your own class a meeting similar to the one illustrated in this chapter; that is to say, a student calls the class together to discuss the organization of a club. The purpose of the club is to practice the fundamental principles of parliamentary procedure.

AMENDING A MOTION

Before a class can adopt a constitution, they must know how to amend a motion, for they may find that they want to make alterations in the constitution that has been presented for their consideration.

To *amend* means to *change*. Let us suppose, for example, that some one has moved that the chairman appoint a special committee for some class function. Not having confidence in the ability of the temporary chairman to select that committee wisely, you feel that it would be better to have the committee *elected* by the group rather than *appointed* by the chair. You may, therefore, after the motion has been seconded and opened for discussion, rise, address the chair, and say: "I move to amend that motion by substituting the word *elected* for the word *appointed*." Your motion to amend must be seconded, after which the chairman will say: "It has been moved and seconded to amend the motion that a special committee of three be appointed by substituting the word *elected* for the word *appointed*. Is there any discussion?"

After the discussion on the amendment has ceased, the chairman calls for a vote on the amendment. If the motion to amend is *lost*, the original motion, unchanged, is still open

to discussion. If the motion to amend is *passed*, the motion before the house now reads: "I move that a special committee of three be *elected*." Obviously, if this motion is passed, then the election will proceed in much the same way as that of the temporary chairman outlined earlier in this chapter.

Motions may be amended (1) by *substituting* one word or phrase for another; (2) by *striking out* a word or group of words; (3) by *inserting* or *adding* a word or group of words.

EXERCISES IN AMENDING MOTIONS

1. Under the leadership of a temporary chairman amend the following motions as indicated:

"I move that a committee of three be appointed to draft a constitution for this club." Amend it to read a *committee of five*.

"I move that at our next class meeting we read a one-act play." Amend it to read *on Friday* instead of *at our next class meeting*. Amend the same motion by inserting the word *Christmas* between the words *one-act* and *play*.

Keep in mind all the steps in amending a motion:

- a. A member rises and addresses the chair.
- b. The chair recognizes the member.
- c. The member makes a motion.
- d. The motion is seconded.
- e. The chair repeats the motion and calls for discussion.
- f. Another member proposes an amendment.
- g. The amendment is seconded.
- h. The chairman repeats the original motion, indicating the amendment, and calls for discussion.
- i. Various class members may discuss the proposed amendment.
- j. The chairman calls for a vote on the *amendment*.

- k. If the amendment is carried, the chairman calls for discussion of the *motion as amended*—which he carefully restates. If the amendment is lost, the chairman calls for further discussion on the original motion.
- l. The chairman calls for a vote on the motion as it now stands.
2. Practice making and amending motions of your own wording.

ADOPTING A CONSTITUTION

When the club meets to adopt the constitution that has been drafted by the committee, the meeting proceeds in this fashion:

CHAIRMAN. The meeting will please come to order. Will the secretary please read the minutes of the previous meeting?

SECRETARY [*reading*]. On September 19, 1941, with John Armstrong acting as temporary chairman and Fred Bates as temporary secretary, a meeting was held for the purpose of organizing a club in Miss Allen's second period English II class. The purpose of the club was stated as being primarily to learn parliamentary procedure through practice. It was moved and carried that such a club be organized.

It was then moved and carried that a committee of three be appointed to meet with Miss Allen and draft a constitution for the club.

The chairman appointed Sidney Stark, Alice Tarbox, and Ralph Read to serve as the constitution committee.

The meeting was then adjourned to Friday, September 26.

Respectfully submitted,

Fred Bates,

Secretary, pro tem.

CHAIRMAN. You have heard the minutes; are there any corrections? If not, I declare the minutes approved as read. This meeting was called for the purpose of hearing the report of

the constitution committee. Will the chairman of that committee please make his report?

COMMITTEE CHAIRMAN. Mr. Chairman, the committee appointed to draft a constitution submits the following report:

CONSTITUTION

ARTICLE I

Name

This organization shall be known as the Parliamentary Practice Club.

ARTICLE II

Object

The object of this club shall be to provide the members with an opportunity to learn and to practise the rules governing parliamentary procedure as they are observed in democratic group meetings.

ARTICLE III

Membership

Section 1. All members of Miss Allen's second period class shall be considered members after they have signed the constitution.

Section 2. The members of this club shall coöperate with the president and the committees in an endeavor to carry out the object of the club, shall be willing to serve as officers or on committees if they are asked, and shall assist in maintaining the order and dignity of the organization.

ARTICLE IV

Officers

Section 1. The officers of this club shall be a president, a vice-president, and a secretary.

Section 2. These officers shall be elected at the first meeting in each month. Different methods of election will be used from time to time in order to provide practice in their use.

Section 3. The duties of the president shall be to preside over the club meetings, to appoint the parliamentarian and the chairman of the program committee, and to enforce the discipline of the organization.

The vice-president shall preside in the absence of the president.

The secretary shall keep a record of the minutes of each meeting and the results of the previous meetings and handle all correspondence.

ARTICLE V

Meetings

Regular meetings shall be held during the regular class period on Friday or Saturday.

The last meeting of each month will be given over to the singing of hymns.

All other meetings or special programs will be given under the direction of the singing committee.

ARTICLE VI

Committees

At the beginning of each meeting the president shall appoint a singing committee of five members whose duty it shall be to provide a program for the next meeting. The president shall designate that committee and the members of the committee shall prepare themselves by song.

At the time of his election the president shall appoint a program committee with authority to coordinate all acts throughout the period of his term of office so that no one thing at any particular time is done. It shall be possible to coordinate the work of all committees, to divide up the work and provide for the completion of a certain or particular task. The committee shall be kept up to a group of persons who shall be in charge of all acts which the group may be in charge of.

ARTICLE VII

Amendments

The constitution may be amended at any regular meeting by a two-thirds vote, provided notice of such amendment has been given at notice at the previous meeting.

Resolved, motion of Mr. Chairman, I move the adoption of this report.

Resolved, I second my motion.

Resolved, it be here moved and seconded that we adopt the constitution. All the members of the committee stand in support of this report.

[Place discussion of the constitution under the first paragraph and point.]

members. Are there any amendments to the paragraph? If there are, they should be read aloud and the paragraph withdrawn and be read again in this form. The discussion of the constitution will continue on each paragraph in paragraph, giving full opportunity for discussion and amendment. When the entire constitution has been read in this way, and when all desired changes have been made, the chairman takes a vote on the constitution as a whole or on sections. Are you ready to vote on the adoption of the constitution? All those in favor of adopting the constitution will say *Aye*. That's opposed or *No*. The motion then is adopted.

As the chairman provides for the election of officers at the first meeting of each society, he will also announce that for 3, one week from today.

It must be the first meeting of each society after the national meeting. If any 3 wish to carry the meeting off until the day after next, you may do so.

DETAILS IN ADOPTING A CONSTITUTION

1. To read the language of a paragraph a chairman or secretary or president, simply as a pointer, without attempting to interpret the paragraph or page as a whole. That is, *leave the amendments to the members.*
2. To give each paragraph its proper weight by making a preliminary guide reference to a specific article of the constitution, saying, for example, that in Article 1, paragraph 1, of the constitution of the National Speech Club is the first of the members.

SUBSIDIARY MOTIONS

Although a club cannot vote to amend one of its own subsidiary motions, and the motion is required to state a

motion to arrange for a special type of program, a motion to adopt a constitution, and so forth. Other motions, known as *subsidiary*, are for the purpose of guiding and controlling the discussion of a main motion. The motion to amend, for example, is a subsidiary motion because it is used in helping to shape or word the main motion into a form satisfactory to the majority. Other subsidiary motions that you will find useful are as follows:

A motion to postpone indefinitely

A motion to postpone to some later time definitely stated

A motion to refer to a committee

A motion to consider the previous question

A motion to lay on the table

DISPOSING OF A MOTION

If a motion, as it is discussed, begins to appear impractical to all concerned, it may be disposed of in any of several ways:

1. It may be voted down.
2. It may be withdrawn by the person who made it provided he can get the consent of the one who seconded the motion. For example:

CHAIRMAN. It has been moved and seconded that this class raise the money to buy a dictionary for the use of the class. Is there any discussion?

STUDENT. Mr. Chairman.

CHAIRMAN. Alice Clark.

STUDENT. I am sure that that is unnecessary. If we want a dictionary, we can get it by applying to the office.

THE MOVER. Mr. Chairman, in that case I ask leave of my seconder to withdraw my motion.

SECONDER. I give my consent.

CHAIRMAN. In that case the motion is withdrawn. Is there any further business to come before this meeting? [And so forth.]

3. It may be moved to postpone indefinitely the discussion of a motion. If the motion to postpone indefinitely is carried, the effect is the same as if the motion had been withdrawn. To withdraw a motion or to postpone it indefinitely is to kill it.

LIMITING DEBATE ON A MOTION

At times it seems desirable to postpone further discussion of a motion until such time as the group can get further information. There are several methods of postponing discussion:

1. By referring to a committee.

For example:

CHAIRMAN. It has been moved and seconded that the club hold its next meeting in the assembly hall. Is there any discussion?

STUDENT. Mr. Chairman.

CHAIRMAN. Paul West.

STUDENT. I think that the Glee Club meets in the assembly hall at this hour on Friday.

STUDENT. Mr. Chairman.

CHAIRMAN. Tom Allen.

STUDENT. I move that we refer the matter of the use of the assembly hall to a committee of one, appointed by the chair, to investigate the matter and find out what day we can have the use of the hall.

STUDENT. I second the motion.

CHAIRMAN. It has been moved and seconded that the matter of the use of the assembly hall be referred to a committee of one appointed by the chair. Is there any discussion? [And so forth.]

2. By postponing to a definite date, when conditions may be more favorable to its consideration.
3. By laying the motion on the table.

This has almost the effect of indefinite postponement and is therefore less favorable to future consideration of the motion than is the motion to postpone to a definite time.

ENDING DEBATE AND BRINGING A QUESTION TO A VOTE

When debate on a motion seems unnecessarily prolonged and perhaps rather petty and inconsequential, some member may say, "Mr. Chairman, I move the previous question." As this motion is not debatable, the chairman must then say, "The previous question is moved," and call for a vote. If this motion is passed, debate ceases and the original motion which was under discussion is immediately put to vote. If the vote on the previous question is not passed, debate on the original motion is then resumed.

QUESTIONS OF PRIVILEGE

Any member of an organization may rise at any time, except during a vote, and say, "Mr. Chairman, I rise to a point of privilege." The chairman asks him to state his point of privilege. It may be, "Back in this corner of the room we cannot hear the speaker"; or, "May we have the windows open for just a few minutes to get some fresh air in here?" or, "May we have the doors closed to shut out the noise from the hall?" Any action that needs to be taken immediately to further the comfort of the group may be presented as a point of privilege and may interrupt other business.

EXERCISES

Under the leadership of a chairman who has just asked, "Is there any further business to come before this meeting?" practise these procedures:

1. A member rises and moves that a "get-well" card be sent to a class member who has been absent for several days because of illness. When another member of the class explains that the patient has now recovered and will probably be

back in school the next day, the first member asks permission to withdraw his motion.

2. A member of the class rises and moves that the class have a Saturday picnic. Another member reminds the group that such social affairs, unless sponsored by an authorized school committee, are not approved by the office. It is then moved to postpone indefinitely.
3. A member moves that the class have a Hallowe'en program. The discussion brings up many arguments both for and against the idea. Finally, when it seems to one member that further discussion is futile, he moves the previous question.
4. It is moved and seconded that the class as a group visit some public library. The discussion that follows discloses the practical difficulties such as transportation, day and hour for such a visit, expediency of the entire group's going at one time, and so forth. It is moved to refer the matter to a committee for recommendation after investigation.
5. With motions of your own wording, practise withdrawing, postponing indefinitely, postponing to a definite time, referring to a committee, and rising to a question of privilege. Under the guidance of the club parliamentarian, refer to a book on parliamentary procedure to find other subsidiary, incidental, and privileged motions which the group may profitably practise.

USEFUL BOOKS ON PARLIAMENTARY PRACTICE

- JONES, O. G., *Parliamentary Procedure at a Glance* (New York, D. Appleton-Century Co., 1933).
- ROBERT, Henry M., *Robert's Rules of Order* (Chicago, Scott, Foresman and Co., 1915).
- SLAKER, Awana H. K., *The Main Motion, a Primer of Parliamentary Practice* (New York, University Publishing Co., 1936).
- WINES, Emma M. and CARD, M. W., *Come to Order!* (New York, Doubleday, Doran and Co., 1930).

6

COMBINING ACTIONS WITH WORDS

Suit the action to the word; the word to the action.

—WILLIAM SHAKESPEARE, *Hamlet*

REVIEW

1. In what way can a person's speaking voice contribute to his or her influence over other people?
2. Why must clothing models have good posture? In what way does faulty posture detract from one's appearance?
3. Demonstrate good posture (*a*) in sitting, (*b*) in standing.
4. Why is good posture essential for good breathing habits?
5. Why should exercises in speech always be preceded by exercises in breathing and relaxation?
6. Name the four major elements in the mechanics of breathing.
7. Explain the particular functions, in the speech process, of each of the following: the larynx, the pharynx, the organs of articulation.
8. What is the particular function of the diaphragm and the other muscles involved in breathing?

COMMUNICATION THROUGH SPEECH

The purpose of speech is to communicate with others. Frequently only two persons are involved in the communi-

cation—a clerk and his customer, the traffic officer and the motorist who has ignored a “no parking” sign, a boy and the principal in the school office, two girls carrying on a telephone conversation; sometimes the group is slightly larger—a family seated around the dinner table, a small club holding a meeting, an informal social gathering in some one’s home; sometimes the communication of ideas involves large gatherings of many thousands, such as those that crowd around the Capitol Building in Washington to hear the newly elected President of the United States deliver his inaugural address.

Comparatively few people will ever address large audiences, but every schoolboy and girl, as well as many a person in adult life, finds himself called upon from time to time to stand before a small group and communicate his ideas in the form of a short report or an informal talk. Such procedure is a matter of almost daily routine in the classroom where teacher or pupil is explaining a problem in mathematics, an experiment in science, a principle of language, or a theory of government. Naturally every one would like to meet such situations gracefully and easily; but many persons find themselves overcome with nervous hesitation and fears that are more imaginary than real.

STAGE-FRIGHT AND HOW TO OVERCOME IT

What are the reasons for such fears and hesitation commonly known as stage-fright? Do any of the following situations fit your case?

1. *Are you afraid that you have nothing of interest to talk about, and that your listeners will be bored or think that you are silly?* Don’t become a victim of this fear because it is just one of those resulting from the imagination. A school boy once said, “I can’t talk to a girl because I never have anything to say. Now, if I’d only *been* places—to

South Africa, for instance, shooting big game—I'd be able to talk and keep people interested." He was making the mistake of thinking that everyday things are dull, whereas everyday life is full of absorbing interests. The secret lies, not in the subject, but in your own enthusiasm. Whatever occupies your time and holds your attention can be made of interest to other people.

2. *Are you afraid that you may not present a good appearance, that your clothes may be wrong, your hair disorderly?* When you start from home in the morning, see to it that your clothes are as neat and as attractive as you can make them. Then forget about them. The attractive-looking boy is not the one who is always running a pocket-comb through his hair, adjusting his tie, or flicking imaginary dust from his coat. The girl who renews her make-up in public detracts from the charm of her personal appearance by calling attention to its artificiality. Concentrate on posture, for good posture will do more for your appearance than good clothes can ever do. If you carry yourself well, people are likely to be more interested in you than in what you have on.
3. *Are you afraid that you will get panicky and forget what you intended to say when you find yourself facing an audience?* There are two cures for this fear. The first is in the careful preparation that will give you a feeling of confidence. Memorize an opening and a concluding sentence for your talk so that you will be sure of a beginning and an ending. Don't memorize any more sentences than those, but plan the rest carefully. The second cure for this fear is in relaxation and breath control. On your way to the front of the class to give a short talk, take several deep breaths, walk slowly, and don't let yourself feel hurried. At the front of the room pause for a moment before giving the opening sentence. A good reserve of breath can work wonders with trembling knees and thumping heart.

4. *Are you nervous because you don't know what to do with your hands? Use your hands! Plan the kind of talk that will call for a diagram that you can sketch on the blackboard. Or bring to class something that will help illustrate your talk. If you provide something for your hands to do, they will take care of themselves.*
5. *Are you afraid that you will not be able to speak effectively, that words will be slow to come, or that you may make embarrassing errors in grammar or pronunciation? You may, but don't let it worry you. Remember that others in the class will make mistakes of the same kind. A great deal of practice is required to become an easy, polished speaker. You are getting that practice now in school, where mistakes are to be expected. If you feel frightened and inadequate, remember that others feel just the same way. Perhaps you will find consolation as well as good advice in this story about Winston Churchill.*

When Winston Churchill, one of England's greatest orators, first entered public life, he was a halting, faltering speaker. One day as he was driving to a public meeting in Manchester, his companion, Lord Salisbury, turned to him and said, "Feeling nervous, Winston?" England's future prime minister asserted that he was.

"My boy," said the veteran statesman, "don't be nervous. Just do as I do. Whenever I get up to speak I always make a point of having a good look at my audience. Then I say to myself, 'What a lot of silly fools!' And then I always feel better."

30—Montreal Daily Star

AN EXERCISE IN SPEAKING

Choose one of the following suggestions for a talk to give before your speech class. Illustrate your talk in some way, either by bringing some equipment to class with you, or by using the blackboard for purposes of demonstration. Your illustrative material will not only help to make what you say clearer and more entertaining to your listeners, but it will also provide you with something to do with your hands.

1. Do you know any card tricks? Try one on the class, giving them a chance to see through it if they can. If no one can solve it, explain the trick.
2. Can you do any simple sleight-of-hand performance? Demonstrate it, using as much of the showman's art as possible; then let the class in on the secret.
3. Have you any amusing or entertaining mechanical toy? Bring it to class and show how to have fun with it.
4. Do you ever make Christmas presents? Show the class one that you have made, explaining how it was done and giving some idea of the cost of the material.
5. Have you ever had the kind of hobby that involves making a collection of any kind—stamps, match cases, little animal figures, picture postcards, pressed flowers? Tell the class about your collection, how you first became interested in it, and where you got some of your materials. Bring some of it to class for purposes of demonstration.
6. Are you interested in making model airplanes or ships? Bring to class some of the materials with which you work; or perhaps you have a completed plane or ship not too unwieldy or too delicate in workmanship to transport. Explain some of the steps in the construction process, trying to show how you find such work an absorbing pastime.
7. Have you, as a boy or girl Scout, learned to tie various types of knots? Bring to class a piece of heavy cord or rope and demonstrate several kinds of knots.
8. Have you ever had any first-aid lessons? Demonstrate to the class how to clean and bandage a cut, how to apply a tourniquet to stop bleeding, or what to do to restore breath to some one who has been rescued from drowning.
9. Are you a fairly good mathematician or scientist? Demonstrate at the blackboard how to figure percentage, or how to prove that cutting across the lot is a shorter dis-



"Airplanes are my hobby"

tance than going around a corner, or how to perform any other mathematical computation or any simple experiment in science. Perhaps you can borrow some equipment from the science laboratory and actually perform an experiment in class.

10. Perhaps history or geography is your favorite subject. Give a map talk to the class about some part of the world—near-by or far away—that will help to open new fields of interest to your classmates or make them more intelligent readers of world affairs today.
11. Using blackboard illustrations, show how to lay out a tennis court, a baseball diamond, or any other playing field.
12. Bring to class a golf club, a tennis racket, or a baseball bat and demonstrate some of the fine points of its use. Explain, if possible, something of the technique of a professional player with a reputation in one of these fields.
13. Using colored illustrations from the advertising sections of magazines, call attention to the effectiveness of color in advertisements of food, of home furnishings, or of clothes.
14. Using blackboard sketches or illustrations from magazines, call attention to some of the fine points in new models of automobiles, bicycles, or airplanes.
15. Do you play a musical instrument? Explain the principles on which it works, demonstrating your talk by use of the instrument itself or by blackboard sketches. Make clear what is meant by pitch, range, resonance, or any of the other terms applicable both to music and to voice.
16. Are you an enthusiast about amateur photography? Bring your camera or some of your developing and printing equipment to class. Show how your camera works, or explain some of the fine points involved in taking good pictures and in developing and printing them.
17. Adapt any of the foregoing suggestions to fit your own

interests or ideas, or substitute a suggestion of your own choosing.

MEASURING THE EFFECTIVENESS OF A TALK

These questions may be used as the basis for individual reports or for class discussion.

1. Did the speaker show enthusiasm for his subject? Did you feel that he was really interested—or slightly bored? Did he hold the interest of the class?
2. Did the speaker handle his illustrative material well? Did he hold it up high enough and move it around easily so that every one could get a good view of it? Did he block your view of the illustrative material by standing between the material and his audience?
3. Did you notice any opening or concluding sentences that you felt had been planned with especial care? Did these add to the effectiveness of the talk?
4. Did you hear any talks that you felt had been memorized throughout? How could you tell? Do you like to feel that you are listening to a memorized talk? Why is it not a good idea to memorize one's entire speech?
5. Did you notice any examples of poor posture? Did such posture detract from the effectiveness of the talk?

7

THE WELL-PITCHED VOICE

*And her voice was the warble of a bird—
So soft, so sweet, so delicately clear
That finer, simpler music ne'er was heard.*

—GEORGE GORDON, LORD BYRON

Pitch in voice means exactly what it means in music. On the keyboard of a piano the upper notes, played with the fingers of the right hand, are notes of higher pitch than those at the other end of the keyboard. The voices of some persons are pitched much higher than those of others. Women's voices are, as a rule, pitched about an octave higher than men's. When a boy reaches the age during which his voice is changing, the pitch drops from the thin treble of childhood to the lower registers of the man's voice. This change in pitch results from physical changes that are taking place in the vocal bands of the larynx.

The pitch of a voice cannot be measured by any one note in the musical scale. Every one has what is called a *pitch range* within which his voice normally functions. It is this tone range that helps give variety to the speaking voice and that enables the individual to give expression to different emotions. Fear and excitement, for example, are shown by higher pitch than are disappointment and grief. The voice



The voice that charms

with personality has a wider range of pitch than the dull, monotonous voice. A good part of the charm of actresses like Helen Hayes and Katharine Cornell lies in the wide range of pitch that they have developed. If you wish to increase the tone range of your own speaking voice, begin by listening to the voices of others, trying to decide what voices use a wide pitch range, what voices express animation without loss of sincerity, and what voices restrict themselves to an unemotional monotone.

A voice that is pitched too high is shrill. One that is pitched too low is annoying because it cannot be heard. When you are overexcited, the pitch of your voice tends to rise, at times becoming almost a shriek. When you are feeling excessively shy and uncertain of yourself, your voice may become almost inaudible.

During the school day listen to the voices around you. Be the silent observer while classes are passing in the corridors. You will hear many shrill, high-pitched voices. In this respect girls are perhaps worse offenders than boys; is it because girls are more excitable? Their voices are naturally higher in pitch; therefore more control is necessary if the girls are to keep their voices down to the softer, more pleasant tones.

Listen to your own voice. Can you tell whether the pitch is too high? Too low? Just right? Let your teacher and your classmates help you decide.

What can be done about the voice that is pitched too high? Usually such a voice is the result of nervous tension. The boy or girl with the thin, high-pitched voice needs to practise exercises in relaxation and breathing. Perhaps he is the sort of person who should count ten before he speaks. If he knows that his voice is unpleasantly high, he can do something to lower the pitch by relaxing and reducing the nervous strain. Then, when he is completely relaxed, he can consciously try to use a slightly lower register, without, however, forcing the voice and straining the vocal bands.

A low-pitched voice is exceedingly pleasant, provided it has sufficient range to prevent it from becoming monotonous. Timidity, lack of success in one's work, and discouragement may result in a "don't care" attitude toward life. A voice that reflects such an attitude will work to its owner's disadvantage at school, in business, and in social life. Such a person should seek the assistance of friends and teachers in finding a way out of his despondency.

RELAXATION AND BREATHING EXERCISES

Tension in the body seems to evidence itself almost immediately in the voice. When the body is at ease and relaxed,

the voice is more likely to respond in rich and fluent tones. These "warming-up" exercises in relaxation and breathing, which may be conducted by one of your classmates, should enable you to do better work in the exercises on pitch which follow them.

► *Movement of the Head for Relaxing Neck Muscles:*

1. Drop the head forward slowly on the count of *one*, raise it on *two*, drop it on *three*, and continue to the count of ten. The neck muscles should be completely relaxed and the head should drop heavily until the chin rests on the chest. (The count of ten may be given with falling inflection on *one*, rising inflection on *two*, and so forth. Counting in this manner is helpful in making voices more flexible and in overcoming monotony in tone.)
2. In the same manner drop the head slowly to the *right* and raise it, continuing to the count of ten.
3. Drop the head slowly to the *left* and raise it, continuing to the count of ten.
4. Drop the head slowly to the *back* and raise it, continuing to the count of ten.
5. Drop the head forward; then slowly and heavily roll it to the right, the back, the left, and forward, thus making a complete revolution. The head should feel heavy; the top of the head, not the chin, should do the leading. Repeat several times.

► *Breathing Exercise:*

For each of the following sounds take a deep breath; then give the sound as long as you can, stopping as soon as the voice begins to waver and weaken.

Hah-ah-ah-ah-ah-ah-ah
Hō-ō-ō-ō-ō-ō-ō-ō-ō-ō
Hē-ē-ē-ē-ē-ē-ē-ē-ē-ē

EXERCISES IN PITCH AND QUALITY OF TONE

1. Changes in emotion are registered in the voice by changes in pitch and in quality of tone. Read aloud the following short passages; try to decide which thought you would naturally express in a low pitch, which you would just as naturally express in your higher pitch range. If you find that you are reading them all in the same tone, either you are not feeling the emotion that each suggests or else you are not letting yourself give expression to it.
 - a. "I'm very sorry. I didn't know that your mother was ill."
 - b. "Hip! Hip! Hooray! I got an 'A' in algebra!"
 - c. "Well, how goes it, old man? Not feeling down-hearted, are you?"
 - d. "Oh, I beg your pardon. I didn't mean to intrude."
 - e. "I know that this must be a great disappointment to you. I'm sorry to be the bearer of bad news."
 - f. "Oh, look out! Don't you see that truck coming? Oh, be careful!"
 - g. "Fire? Did you say fire? Where?"
 - h. The huge audience sat perfectly still, stunned by the speaker's ominous words.
 - i. "Oh, how I hate to get up in the morning!"
2. Which one of the following selections expresses a gay, light mood? Which are solemn and serious in tone? Read the selections aloud in such a way as to bring out the feeling the writers are trying to express, and then ask yourself whether the pitch used was high or low.

- a. Solemnly, mournfully,
Dealing its dole,
The curfew bell
Is beginning to toll.

—HENRY WADSWORTH LONGFELLOW

- b. Once upon a midnight dreary, while I pondered weak
and weary,
Over many a quaint and curious volume of forgotten
lore,
While I nodded, nearly napping, suddenly there came
a tapping,
As of some one gently rapping, rapping at my chamber
door.
“’Tis some visitor,” I muttered, “tapping at my cham-
ber door,
Only this and nothing more.”

—EDGAR ALLAN POE

c.

Our world is being born anew. Out of the darkness of winter has emerged a fresh, bright land of opportunity returned, ours to do with as we will. Last year's failures and mistakes are something wiped away, gone with the winter's snow, and here we have a whole new season, inviting new adventure. It has been thus since time began, but there is always a wonder, a happy mystery, about the land when spring returns. The land endures, year after turning year; yet it is ever changing, and spring itself is the very epitome of change.

—BETTY FIBLE MARTIN

3. A nonsense jingle like “Father William” can be read aloud well only if the reader catches the spirit of fun and thoroughly enjoys the reading. First read the poem silently; then, before reading it aloud, ask yourself these questions:
- a. Will Father William and his son both speak in the same tone of voice?
- b. Which will probably use a lower pitch? Why?

Father William

“You are old, Father William,” the young man said,
“And your hair has become very white:
And yet you incessantly stand on your head—
Do you think, at your age, it is right?”

AS OTHERS HEAR YOU

"In my youth," Father William replied to his son,
"I feared it might injure the brain;
But now that I'm perfectly sure I have none,
Why, I do it again and again."

"You are old," said the youth, "as I mentioned before,
And have grown most uncommonly fat;
Yet you turned a back-somersault in at the door—
Pray, what is the reason of that?"

"In my youth," said the sage, as he shook his gray locks,
"I kept all my limbs very supple
By the use of this ointment—one shilling the box—
Allow me to sell you a couple."

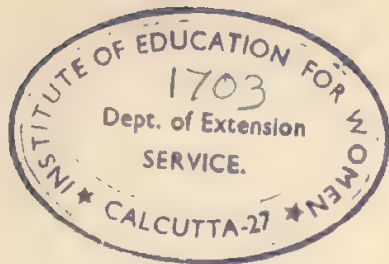
"You are old," said the youth, "and your jaws are too weak
For anything tougher than suet;
Yet you finished the goose, with the bones and the beak:
Pray, how did you manage to do it?"

"In my youth," said his father, "I took to the law,
And argued each case with my wife;
And the muscular strength that it gave to my jaw
Has lasted the rest of my life."

"You are old," said the youth; "one would hardly suppose
That your eye was as steady as ever;
Yet you balance an eel on the end of your nose—
What made you so awfully clever?"

"I have answered three questions, and that is enough,"
Said his father; "don't give yourself airs!
Do you think I can listen all day to such stuff?
Be off, or I'll kick you downstairs!"

—LEWIS CARROLL



8

THE RESONANT VOICE

*He ceased; but left so charming on the air
His voice, that listening still they seemed to hear.*

—HOMER

Some voices have a vibrant, ringing quality that lingers pleasantly on the air after the last words have been spoken. This ringing quality, known as *resonance*, is the result of vibrations in the hollow chambers of the mouth, nose, throat, and head. Those people whose voices are especially resonant and musical have learned—perhaps unconsciously—to use this vibrating quality effectively.

You can feel the vibrations in the nasal passages if you will try this exercise:

With the fingers of one hand take hold of the bridge of your nose—below the eyes and well above the nostrils. Now say, “Ding, dong! Ding, dong! Ding, dong!” prolonging the *ng* sound and trying to make your voice ring like a bell. If you succeed in getting a good ringing quality, you will feel a strong vibration not only in the nose but also behind the bony structure of the cheeks.

Now take your fingers away from the bridge of the nose. With the thumb and the forefinger hold the nostrils tightly closed, thus shutting off the passage of air through the nose.

Try under these conditions to say, "Ding, dong! Ding, dong! Ding, dong!" Only a flat, most un-bell-like tone will result. The air is now kept from entering all the resonating chambers of the nose and cheeks, and the tone produced is without nasal resonance. This is exactly what takes place when you have a cold in the head; the nasal passages are stopped up, the air cannot get into all the resonating chambers, and the voice sounds flat and unnatural. Some people, unfortunately, always speak in a flat, colorless tone devoid of resonance.

This exercise has demonstrated only one type of resonance—nasal resonance. *M*, *n*, and *ng* are the only sounds that should be sent through the nasal passages. If vowel sounds are allowed to pass through the nose, the effect is a disagreeable twang known as "talking through the nose."

The mouth, the throat, other parts of the head, and perhaps the chest as well, all aid in giving resonance to the voice. Close the lips tightly and hum: *m-m-m-m-m*. You will feel vibration against the lips and through the mouth. If you start on a low pitch and gradually go up the scale, you will feel vibration in different parts of the head.

If you would like to make sure that you are developing a quality of rich resonance in your own voice, follow these general rules:

1. Try to hold all *m*, *n*, and *ng* sounds slightly longer than you have been in the habit of doing, particularly when these sounds occur at the ends of words.
2. Be sure not to allow the vowel sounds to pass through the nasal cavities.
3. Try to use the front of the mouth, the lips, teeth, and tongue actively. The throat should be relaxed.
4. Because the drab, dull voice is often merely a reflection of the drab, dull personality, try to avoid such dullness by being good-natured, wide-awake, interested in persons and things.

RELAXATION AND BREATHING

1. Stand, stretch the arms high over the head, rising on the toes and yawning at the same time. Be careful to maintain balance.
2. Take a deep breath. Say *Ho-ô-ô-ô-ô*; then, without taking another breath, change to *Hah-ab ab ab-ab* and prolong it for several seconds. Do not try to hold after the quality becomes thin and the voice begins to waver.

EXERCISES IN RESONANCE

1. Repeat each of the following drill exercises slowly, several times. As you prolong both the consonant and the vowel sounds, feel the vibration and listen for the resonance.

m-m-m-m-m-m-m-m-m-m ab ab ab-ab ab-ab (mah)

n-n-n-n-n-n-n-n-n-n o o o-o o o-o o (no)

m m m m m-m m-m m e e-e e e e e e e (me)

Boom! Boom! Boom! Boom!

2. In the following sound groups prolong the first syllable getting from it as much resonance as possible. Make the second syllable a short, snappy sound.

ing ick'	ing . . . ick'	ing . . . ick'
bring . . bruck'	bring . . bruck'	bring . . bruck'
fling . . flick'	fling . . thick'	fling . . thick'

3. Pronounce each of the following words twice, first briefly with little or no resonance, then prolong the *m*, *n*, or *ng* sound, making the tone rich in resonance.

Example: *hum, hum m-m-m-m-m m-m m-m-m m*

hum	moon	sun	sing	clang	song
come	spoon	run	ring	hang	pong
drom	noon	fun	bring	rang	along
thumb	soon	done	sting	sang	dong



Did you ever "feel" a sound?

4. Practise reading in unison these short quotations. Prolong the *m*'s, *n*'s, and *ng*'s, making them ring on the air:

Clang, clang, a hundred hammers swing!
Clang, clang, the massive anvils ring!

—UNKNOWN

When shall we three meet again?
In thunder, lightning, or in rain?

—WILLIAM SHAKESPEARE, *Macbeth*

One misty, moisty morning
When cloudy was the weather,
I chanced to meet an old man clothed all in leather.
He began to compliment, and I began to grin,
How do you do, and how do you?
And how do you do again.

—MOTHER GOOSE

Mumbo Jumbo, God of the Congo,
Mumbo Jumbo will hoodoo you!

—VACHEL LINDSAY¹

The murmuring pines and the hemlocks.

—HENRY WADSWORTH LONGFELLOW

The moon never beams
Without bringing me dreams
Of the beautiful Annabel Lee,
In her tomb by the sounding sea.

—EDGAR ALLAN POE

Perhaps you would like to sing this next one.

My Bonnie lies over the ocean,
My Bonnie lies over the sea;
My Bonnie lies over the ocean,
Oh, bring back my Bonnie to me!
Bring back, bring back,
Bring back my Bonnie to me, to me;
Bring back, bring back,
Oh, bring back my Bonnie to me.

—OLD SCOTCH SONG

5. The writer of this prose paragraph had worked in a machine factory. Undoubtedly as he wrote, he heard again, ringing in his ears, this symphony of strange noises. As you read aloud, do you too feel the vigor of the action and hear the strange blending of sound?

There was a symphony of strange noises in the Machining Department. Some machines beat like the tom-toms of the jungle. Some puffed like locomotives. Some whistled, hissed, or howled. Some hummed or purred gently like cats. The steel under the cutter screamed like a human being, and when the

¹ From Vachel Lindsay, "The Congo." By permission of The Macmillan Company, publishers.

huge machine drill pierced a one-foot iron bar the room resounded with the angry roaring of a lion. The men, grimly earnest, worked in tense concentration. Suddenly somebody would shout: "Hey!" A chorus of men would answer him, yelling at the top of their voices. Then they would fall back into silence for hours. Again a laugh would ring out from a corner. For a moment all the men would stop their work, and the entire place would echo with nerve-racking laughter. At first I felt uneasy every time I saw the men lift their heads from the machines. But later I too was carried away and howled with them. It was fun. But underneath it I recognized the need of relaxation from the mental tyranny of the machine.

—STOYAN PRIBICHEVICH

6. As you read the following poem, imagine that you are in a swing, going up and down, up and down, higher and higher, until, with dragging foot, you bring the swing gently to a stop. If you prolong the *n* and *ng* sounds as you fall into the rhythm of the swinging motion, you will find that you are bringing out in your reading the sound of the wind as it whistles past your swiftly moving body.

*A Swing Song*¹

Swing, swing,
Sing, sing,
Here's my throne and I am a king!
Swing, sing,
Swing, sing,
Farewell, earth, for I'm on the wing!

Low, high,
Here I fly,
Like a bird through the sunny sky;
Free, free,
Over the lea,
Over the mountain, over the sea!

¹ William Allingham, "Swing Song." By permission of The Macmillan Company, publishers.

Up, down,
Up, down,
Which is the way to London Town?
Where? Where?
Up in the air,
Close your eyes and now you are there!

Soon, soon,
Afternoon,
Over the sunset, over the moon;
Far, far,
Over all bar,
Sweeping on from star to star!

No, no,
Low, low,
Sweeping daisies with my toe;
Slow, slow,
To and fro,
Slow—
Slow—
Slow—
Slow!

—WILLIAM ALLINGHAM

9

READING TO OTHERS

*A man's style is a man's voice. Wooden minds,
wooden voices.*

—RALPH WALDO EMERSON

There are many kinds of reading that we all prefer to do by ourselves. A new book from the library or an article from a favorite magazine we may share in part with some one else; but they are not the sort of thing that we are likely to read aloud except for an occasional short passage. There are times, however, when we do want to read aloud to some one else. The mail brings a letter that we wish to share immediately with other members of the family; or we suddenly find ourselves reading aloud a good story from the "laugh" column of the daily paper, or a news item of interest and concern to those around us. Or, having been elected secretary of a club, we someday find ourselves facing a larger group and reading the minutes of the previous meeting. Papers of our own writing we must occasionally read in school. Today the radio is offering an opportunity to an ever-widening group of men and women to read before the microphone—and when we listen occasionally to an amateur performance, we know how completely inadequate such reading can be!

READING IS TALKING

Why is it that some people who can speak fairly well read aloud so poorly? It is chiefly because they fail to realize that reading should sound as nearly like talking as possible. Some one has said that oral reading is in reality merely "translating the printed page into terms of speech." When a radio speaker is criticized for *reading* his part, it is because he has failed to translate his manuscript into *speech*; even though he is actually reading (as practically all radio speakers are required to do) he must sound as if he were talking—and usually as if he were talking informally and conversationally. The secret of all good oral reading is to *talk* it, rather than to *read* it.

UNDERSTANDING THE MEANING

But in order to *talk* what you are reading, you must first of all understand it. If your tone of voice is to be conversational and your manner easy, you cannot be struggling with words unfamiliar to you, with ideas foreign to your own thinking. You must make completely your own the thought of anything that you are attempting to read to another.

Such mastery of the thought of some one else requires careful preparation. It may require the use of a dictionary and—unless the subject-matter is exceedingly simple—pains-taking and thoughtful analysis of the subject-matter. Are there key words, placed at strategic points, words necessary to the understanding of ideas? Not only must the reader detect these key words, but he must, by pitch and emphasis, give them significance for his listeners. Furthermore, he must give his audience *time* to follow the thought and to grasp the ideas. The inconsiderate reader sometimes expects his listener to understand instantly what he was himself able to grasp only after several careful readings. The audience,



Seeking suggestions

you can be sure, would rather understand than have its intelligence unskillfully flattered by mere speed.

SENSING THE MOOD

Not only must the reader grasp intellectually the exact meaning of any prose or poetry he may be reading to another, but he must also *feel* it emotionally. What is the mood of the passage to be read? Is it humorous? Light and fanciful? Serious? Strongly argumentative? The tone of voice that is satisfactory for a bit of merriment from the comic strip will not do for interpreting a passage from the Bible. Furthermore, the rate of reading is as important in interpreting mood as in conveying meaning. The audience must have time to *feel* as well as to *think*.

USING EMPHASIS, PAUSE, INFLECTION

Strange things can be done with words simply by changing emphasis, by pausing in a strategic place, giving an unexpected inflection to a word or phrase, by letting the eyes and facial muscles help in the interpretation. For example, what difference in meaning results from shifting the emphasis from *bought* to *new* to *hat* in the sentence "I see that Frank has bought a new hat"?

I see that Frank has *bought* a new hat. (Does this imply that he usually has his hats given him, or that he steals one now and then?)

I see that Frank has bought a *new* hat. (Does he usually buy his hats secondhand?)

I see that Frank has bought a new *hat*. (Has he worn his old one for the last five years?)

When William L. Shirer, the American news commentator for CBS, was in Berlin in 1940 trying to make his broad-

casts to New York say something of real significance in spite of Nazi censorship, he made all possible use of the subtle power of pause, inflection, and emphasis, hoping to convey to his American listeners meanings that the Nazi censors would not have permitted him to voice openly. In *Berlin Diary*, a record of his experiences during those crucial days, he writes: ¹

For the last few months I've been trying to get by on my wits, such as they are; to indicate a truth or an official lie by the tone and inflection of the voice, by a pause held longer than is natural, by that use of Americanism which most Germans who've learned their English in England will not fully grasp, and by drawing from a word, a phrase, a sentence, a paragraph or their juxtaposition, all the benefit I can. But the Nazis are on to me. . . . Tonight I noticed for the first time that one of the young Germans who do my modulating (call New York on the transmitter until time for me to speak) . . . was *scanning* a copy of my broadcast as I spoke, making funny little lines under the syllables as we used to do in school while learning to scan poetry. He was trying to note down, I take it, which words I emphasized, which I spoke with undue sarcasm, and so on. I was so fascinated by this discovery that I stopped in the middle of my broadcast to watch him.

Those who listened to Mr. Shirer's broadcasts at the time realized how successful he was in implying meanings that he did not dare voice openly in Germany. His American audience derived a great deal of pleasure and satisfaction from "reading between the lines," and thus helping him to outwit the Nazis. When Mr. Shirer discovered that the Nazis had caught onto his technique, he felt that it was futile for him to continue his broadcasts from Berlin.

¹ Reprinted from *Berlin Diary* by William Shirer, by permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.



Hearing themselves as others hear them

ANALYZING THE VOICE

Before proceeding further in speech training, you should, if possible, have a careful analysis made of your voice and diction. You will then know what desirable characteristics of voice you now possess and also what the weak points are, points on which you should concentrate your greatest efforts. Is your voice pleasantly pitched? Can you readily adapt its volume to the size of the room or the group to whom you are speaking? Has it a melodious quality? Do you successfully use inflection and emphasis to suggest subtle distinctions of meaning? When standing before an audience, do you present an attractive appearance? To answer these questions you must be able to see and hear yourself as others see and hear you.

The most satisfactory method of speech analysis is that which begins with an electrical recording of your voice and diction. This recording can then be played back to you, and you can hear exactly what you sound like when you talk or read aloud. Such an experience often reveals unpleasant truths. "Do I sound like that?" we hear some one ask in shocked surprise; or, "That isn't *my* voice!" Only by means of an electrical recording do we ever really hear ourselves as others hear us.

If your school has the equipment for making such recordings, it would be desirable to have a recording made for each pupil at the beginning of the school year. Later in the year a second recording would show what progress has been made. Without such recordings, however, your teacher and your classmates can tell you many facts about your voice and thus help you to develop desirable habits of speech.

In Appendix A you will find a check sheet for speech analysis. As you read aloud one of the selections in this chapter, your speech can be checked, point by point, against this outline.

EXERCISES IN MAKING READING SOUND LIKE TALKING

1. Bill's letter, in its natural, boyish style, with its naïve comments on the political situation just before the Presidential election in 1940, is the kind that the recipient will want to share at once with some one else. As you read it aloud, let your voice convey the spirit of youthful enthusiasm that marks Bill's attitude toward life. Your listeners should feel that they are hearing Bill talk.

November 4, 1940

Dear Dr. Wright,

I hope you're feeling fine this year just as you were four years ago when we ran across each other at the dude ranch;

and I also hope you had just as grand a vacation last summer. Bob and Glenn hitch-hiked down South into Kentucky, Tennessee, Georgia, North Carolina, South Carolina, and Virginia, and took a bus home from West Virginia, where, according to Bob, Glenn got sick and was too tired to carry on. For a while they went around with a fellow from Oregon. One night they slept in a parked car, another night in a lean-to they built in the Great Smokies, and most of the time they either didn't sleep at all, or slept on the ground with a single blanket. This vacation went altogether too fast.

How are the political arguments in Maine this time? The other night when President Roosevelt was here in Cleveland two of my friends were the first ones down to see him. They waited over six hours. After that the two went on to the Public Auditorium to hear him speak. Every time one of the photographers took a picture, one of the boys would raise a picture of Willkie. Soon some guards came and took them into a small room and searched them for bombs or something, according to the boys. They told me afterward that people around them told them that they ought to have more respect for the President. How are matters in Maine this year? I just heard Thomas Dewey's speech. It was pretty good.

Well, school is rambling along just as well as ever except that we get our report cards next week. By the way, what are some of the good books for a boy about my age? It seems that we don't read as often as our mother would like us to, but then that is life. Right now I am reading a mystery story by S. S. Van Dine. It is a good book for a change.

I can't wait to see *The Great Dictator*. I hear it is a good show. It is about time another good show came to town. Have you seen *The Ramparts We Watch*? According to the movie critics in the paper, that is a very good show in its own way. Personally I don't care as much for it as I should.

Shaker has a very bad football team this year. It happens that they are in last place now. The sophomore team has won every time so far, even though they are so small. Well, the varsity cannot win every game. One of my friends goes to the University of Pennsylvania. He seems quite proud of their team, but then he has a right to be. I am still in doubt as to what college to go to when I graduate. Most of my friends are in the same predicament.

AS OTHERS HEAR YOU

The man down the street was called eighth in the draft.
I hope you weren't very near the top.

Sincerely yours,

Bill

2. Sometimes in a magazine or newspaper you come across a bit of light verse or a humorous anecdote that you can enjoy best when sharing it with some one else. Do you read it in such a way as to give pleasure to your listener? A successful reading of the following anecdote depends upon your ability to make others share the traveling salesman's amazement at seeing the hat float upstream. Try to sound as if you were telling the story, not reading it. Both your tone of voice and your facial expression should register the pleasure that the anecdote gives you. If your classmates feel that you are *just reading it*, lay the book down and tell the story in your own way. Then try again to read the story in the same manner and tone of voice in which you told it.

A traveling salesman caught in a torrential rainstorm, stopped overnight at a farm house. In the morning he looked out on a flood coursing through the front yard. He watched pieces of fence, chicken coops, branches, and an old straw hat floating past with the current. Then he saw the straw hat come back, upstream past the house! Then he saw it go down again. Pretty soon it came back upstream—and by now the salesman wondered if he had gone crazy.

Finally he called the farmer's daughter. "Oh," she said after a glance out the window, "that must be Grandpa. He said yesterday that in spite of hell or high water he was going to mow the yard today."

—MARGUERITE COYLE

3. Find in a magazine or newspaper a joke or anecdote that will make entertaining reading for your speech class. Try to put as much life into the reading as if you were telling about an experience of your own.

EXERCISES IN DETERMINING THE RATE OF READING

The difference in thought in the following passages necessitates their being read at different rates of speed. Which one, because of the simplicity of the thought, can be read most rapidly? Which one must be read most slowly if the listener is going to have time to sense the mood and grasp the meaning? In which one must the reader change suddenly from a slow to a fast rate in order to bring out the meaning?

Read each of the three passages aloud at a rate of speed that you consider satisfactory.

In the beginning God created the heaven and the earth. And the earth was waste and void; and darkness was upon the face of the deep. And the spirit of God moved upon the face of the waters.

—GENESIS I: 1-2.

There was an old woman lived under the hill,
And if she's not gone, she lives there still.

—MOTHER GOOSE

"Are you trying to tell me that you can recall nothing that happened on the night of the seventeenth of March; that after you learned the money was missing from the safe in the office, you—? Watch that rear door, boys! he's trying to make a get-away!"

EXERCISES IN INTERPRETING KEY WORDS

The words printed in italics are keys to the meaning of the following sentences. Read each passage in such a way as to show that you are being guided in your interpretation by the key words.

1. "Do you hear?" he *growled fiercely*.
2. "What did you say?" she exclaimed in a *tone of utter amazement*.
3. "What's going on here?" he asked *in a whisper* of the man standing next to him.
4. "Ah," returned the man, *with a relish*, "that'll be a sight worth seeing."
5. "Oh, don't hurt me, please, sir," I *pleaded in terror*; "oh, please, sir, don't."

EXERCISES IN THE USE OF EMPHASIS, INFLECTION, AND SO FORTH

1. By subtle use of emphasis, pause, inflection, facial expression, change in pitch—any device that will aid in interpreting the meaning—read the sentence, "I shall go tomorrow," in such a way as to give it, in turn, each of the following meanings:

I shall go tomorrow—and you can't stop me!

—not next week, but tomorrow.

—not *you*, as you may have hoped.

—oh, you think so, do you?

2. In Shakespeare's play, *Julius Cæsar*, Mark Antony finds himself in Rome in a position not unlike that of William L. Shirer in Berlin in 1940—he must make words mean something quite different from what they say. Cæsar, Antony's friend, has been assassinated, and Brutus and Cassius have seized the power. They permit Antony to speak to the Roman people provided he says nothing against the new government. As Antony stands before the Romans and delivers Cæsar's funeral oration, he assures them that Brutus and Cassius are honorable men. Several times in the course of his address he repeats that fact—but by inflection, pause, and emphasis he gradually arouses the whole city against the new government, although he has said nothing directly against the leaders.

Practice reading the following lines from Mark Antony's speech until you can gradually twist the word *honorable* into an indirect accusation of dishonor and treachery. You must be subtle about it, letting the implication creep in, little by little, until finally there is no question of Antony's real meaning.

Here, under leave of Brutus and the rest—
 For Brutus is an honorable man;
 So are they all, all honorable men—
 Come I to speak in Cæsar's funeral.
 He was my friend, faithful and just to me;
 But Brutus says he was ambitious;
 And Brutus is an honorable man.
 He hath brought many captives home to Rome,
 Whose ransoms did the general coffers fill:
 Did this in Cæsar seem ambitious?
 When that the poor have cried, Cæsar hath wept;
 Ambition should be made of sterner stuff:
 Yet Brutus says he was ambitious;
 And Brutus is an honorable man.
 You all did see that on the Lupercal
 I thrice presented him a kingly crown,
 Which he did thrice refuse. Was this ambition?
 Yet Brutus says he was ambitious,
 And, sure, he is an honorable man.
 I speak not to disprove what Brutus spoke,
 But here I am to speak what I do know.

But yesterday the word of Cæsar might
 Have stood against the world; now lies he there,
 And none so poor to do him reverence.
 O masters, if I were disposed to stir
 Your hearts and minds to mutiny and rage,
 I should do Brutus wrong, and Cassius wrong,
 Who, you all know, are honorable men.
 I will not do them wrong; I rather choose
 To wrong the dead, to wrong myself and you,

Than I will wrong such honorable men.
But here's a parchment with the seal of Cæsar;
I found it in his closet; 'tis his will.
Let but the commons hear this testament—
Which, pardon me, I do not mean to read—
And they would go and kiss dead Cæsar's wounds.

I have o'ershot myself to tell you of it.
I fear I wrong the honorable men
Whose daggers have stabbed Cæsar; I do fear it.

Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honorable.
What private griefs they have, alas, I know not,
That made them do it; they are wise and honorable,
And will, no doubt, with reasons answer you.

EXERCISES IN INTERPRETING MOOD AND MEANING

1. Bring to class a well-organized paragraph, serious and thoughtful in content, that you have selected from one of your textbooks, from a magazine article, or from a newspaper editorial. Before reading the paragraph to your speech class, explain in your own words what meaning you get from it. Perhaps you can summarize the thought in one or two good sentences. Then read the paragraph aloud, adjusting your rate of reading to the complexity of the thought involved. Your teacher and your classmates will judge your reading on the following points:
 - a. Did your summary or explanation preceding the reading give an accurate interpretation of the passage?
 - b. Were your tone of voice and your reading rate adapted to the mood of the selection?
 - c. Was the class able to follow the thought of the paragraph as you read? If not, what was the difficulty? Did

you read too rapidly? Too slowly? Did your phrasing and grouping of words distort the meaning? Was your enunciation or diction poor? Did you fail to use sufficient volume to be easily heard?

2. Bring to class another well-organized paragraph worthy of thoughtful consideration. Read it aloud in such a way as to make the meaning clear, this time without any explanation. Your classmates, after listening to your reading, will write a brief summary of the thought. If they have been unable to get the thought of the paragraph from your reading, ask them to tell you wherein you failed; then try again, attempting to correct the weaknesses that were apparent in your first reading.
3. Before reading each of the following selections aloud, read it silently, several times if necessary, and then consider these questions:
 - a. What is the mood of the selection? Is the author being playful or serious? Is the subject-matter light and trivial, or is it weighty and thought-provoking?
 - b. Do you yourself grasp the meaning easily after one reading, or do you find that you need to reread at least once, pondering upon the meanings of words and the significance of phrases and sentences? How will your answer to this question help you to decide upon a satisfactory rate for your oral reading?
 - c. What is the main idea that the writer is trying to bring out? What key words guide you in interpreting mood or meaning? Let the questions that follow each selection aid you in your interpretation. Close the book and try to summarize the thought for yourself. Read it through again, asking yourself what ideas you want to emphasize as you read. Where will pauses be effective? Where will inflection or change in pitch help to show changes in meaning or mood?

A

Miss Fox took home all the papers of all the boys and girls and went over them with a blue pencil, marking in the margin the existence of grammatical errors. She did not correct the errors; she did not even specify them. She merely, with the cold distaste of a housewife in the presence of an untoward insect, noted the presence of sin. It was up to the student to find the sin out and correct it. It was up to him then to write the paper over, correcting all the errors, and not making any new ones, and have the result "checked." A paper was checked when not even Miss Fox could find an infraction of the least of grammar's formalities. Usually a paper went back three or four times before it was checked, and you went back with it during "seventh hour." There were six regular periods in a day, and overtime, almost all the overtime being devoted to Miss Fox.

—RICHARD LOCKRIDGE

Aids to Interpretation

1. In the complete article—of which this paragraph is only a part—the author says that Miss Fox was the best teacher he ever had. What would you say was the most striking characteristic of her teaching?
2. We often hear the modern school criticized for being too easy—for not exacting enough hard work from the students. What, if anything, did Miss Fox exact from her students that your teachers do not demand of you?

B

How strange that language, and particularly voice, has been so neglected. For there is no worse advertisement than bad speaking. It is like the scent of the fox; the bearer cannot escape from it, all the neighborhood is aware. Character, temperament, personality are elusive and hard to come at; clothes tell the story quickly, though only a part of it; but the voice, that

most characteristic of all human attributes, seems to be the essential person himself, shedding the husk of bought adornments, telling as much of the truth as can be told in a brief contact, saying far more than words. Let her spend her mornings at the beautifiers, her afternoons at the dressmakers, and still one word will betray her. She may have a good heart, and a sterling character, and a passable mind, and still that rasp and slide over the English vowels, that choke on the consonants, and breath nasally sharpened, will undo all her promises. It takes a more than passable beauty to make up for squawks and shrillings.

—HENRY SEIDEL CANBY

Aids to Interpretation

1. Why is bad speaking the worst kind of advertisement?
2. What does the word *elusive* mean? In what way are character, temperament, and personality elusive?
3. What is meant by *bought adornments*? Mention some.
4. In what way does the voice say more than words?
5. Does the author believe that if a woman is kind and beautiful it matters little what kind of voice she has? Do you agree or disagree with him?

C

The word Democracy has been used ever since the time of Herodotus to denote that form of government in which the ruling power of a state is legally vested, not in any particular class or classes, but in the members of the community as a whole. This means, in communities which act by voting, that rule belongs to the majority, as no other method has been found for determining peaceably and legally what is to be deemed the will of a community which is not unanimous. Usage has made this the accepted sense of the term, and usage is the safest guide in the employment of words.¹

¹ From James Bryce, *Modern Democracies*. By permission of The Macmillan Company, publishers.

Aids to Interpretation

1. Where, in a democracy, is the ruling power of a state vested?
2. What method does a democracy use in finding out the will of the community?
3. Is it likely that everybody in a community will agree on the amount that should be spent for education? On whether the death penalty should ever be inflicted for crime? On whether railroads should be privately or publicly owned? Why is it impossible for any community to be governed by the unanimous consent of the community?

D

The most promising student in our college in Vienna was a good-looking boy of sixteen who was exceptionally gifted, industrious, ambitious, and well-mannered. We nicknamed him "Metternich" in honor of our great diplomat because we were convinced that, with his superior intelligence, he had a brilliant public career before him. The only thing we disliked in him was his elegance: he always came to school in a newly pressed suit and with carefully arranged tie; if the weather was bad, his father's chauffeur brought and fetched him in a luxurious car. However, he was a nice fellow without any arrogance; we all liked him.

One morning "Metternich's" place remained empty. At lunch time we knew the reason. The night before his father, the head of a great financial enterprise, had been arrested: his business had been a gigantic swindle and thousands of small people found themselves robbed overnight of their hard-earned savings. The newspapers printed the news of the scandal with large headlines and photographs of the culprit and even of his family.

Now we understood why our unfortunate friend had not come to school. He was ashamed. For two weeks, while the papers continued to reveal more and more details of his father's swindle, "Metternich's" seat remained empty.

Then one morning in the third week the door opened; "Metternich" slipped in, took his place, immediately opened a

book, and not once during the next two hours did he raise his eyes from it.

When the bell rang for the ten-minute recess we went out as usual into the corridors. "Metternich" went directly to the end of the corridor and stood alone, with his back to us, staring out the window as if something in the street absorbed his attention. We knew, however, that the poor boy was doing this to avoid meeting our eyes, that he was standing there, terribly alone.

Our chatter and laughter died down as we realized how heartbreaking this self-imposed isolation must be for him. Evidently he was waiting for a sign of friendship from us. But, uncertain how to approach him without hurting his pride, we hesitated. None of us had the courage to make a beginning.

After several endless minutes, the bell called us back to the classroom. Abruptly "Metternich" turned round and strode in without a glance at us. His compressed lips seemed still paler than before as he sat down and nervously opened his book. At the end of the morning session he left the classroom so hurriedly that none of us had a chance to speak to him.

We all felt a sense of guilt and began to deliberate how we could make up for it. But it was too late; he gave us no more opportunity. The next morning his place was again empty. We phoned to his home, only to learn that on his return from school he had suddenly announced to his mother his decision not to continue his studies. And in fact he had immediately left Vienna to become dispensary apprentice in a small town. We never saw him again.

Had he been able to continue his studies, he would probably have surpassed all of us in life. Undoubtedly our hesitation and our failure to help had a considerable share in the breakdown of his career. One single word, one friendly gesture from us that morning might have given him strength to overcome his distress.

It was not lack of understanding, indifference, or unfriendly

intention that made us let him down in that critical moment: it was but a lack of courage which so often prevents all of us from saying the right word when it is most needed. I am aware that it is difficult to approach a person whose soul is burning with shame at defeat or humiliation, but I learned from this early experience that one should never hesitate to obey the first impulse to give support, because a word or deed of compassion has real value only in the moment of utmost need.

Since then, whenever I found myself confronted with some one in humiliation or despair, the memory of poor "Metternich" standing at the window, longing for a token of our good will and waiting in vain, has helped me to overcome hesitation and to offer comfort before it is too late.

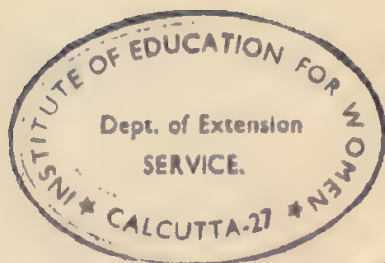
—STEFAN ZWEIG

Aids to Interpretation

1. Read from the first sentence the four adjectives that describe "Metternich." Do these four words all mean the same thing, or do they name four different qualities? How can change of pitch, pause, or inflection, aid in interpreting the meaning of this sentence?
2. Read, farther along in the same paragraph, the sentence telling the one thing that the boys disliked in "Metternich." Do they, on the whole, like or dislike him? Why?
3. Why would a boy like "Metternich" be even more humiliated by the tragedy that comes to him than many a less gifted boy would be? What, for "Metternich," is the particular significance of the last five words of the second paragraph?
4. Read from the third paragraph the sentence that explains why "Metternich" stayed out of school for two weeks. Will a high or a low pitch, a slow or a rapid rate, be more successful in bringing out the full significance of this sentence? Will a pause help in interpreting the sentence?
5. Why is every detail of "Metternich's" return to school carefully recorded in the fourth paragraph? Which of those details is the most significant? How can you, in your reading, indicate that significance?
6. How should you read the last two words in the fifth paragraph?
7. Why did the other boys offer no sign of friendship upon "Metternich's" return to school? How did he interpret their

failure to do so? What actions on his part show the state of his feelings?

8. A *dispensary apprentice* is a druggist's assistant. Why was such work not a fitting career for "Metternich"?
9. How does Zweig explain the unintentional cruelty of himself and the other boys?
10. According to the next to the last paragraph, what did Zweig learn from this experience?



10

THE TELLTALE VOWELS

*Let me hear you speak and I will tell you where
you come from.*

Most of us can recognize with a fair degree of accuracy certain well-defined dialects. We can distinguish between the Northerner and the Southerner, the voice from New England and the voice from the mid-West. On the lower East Side in New York we sometimes hear a dialect that has been recorded in a nonsense jingle:

Oh, little Goity Moiphy, she soitenly is a boid,
She lives on Thoity-Second Street, a block from Thoity-Thoid.

When we hear some one who is careless with his *b*'s, we are likely to say that he must be English, meaning the cockney English from the slums of London. You are undoubtedly familiar with the dialect illustrated by the following conversation between an English butler and a police inspector:

The inspector opened his notebook.

"Your name is Halcock, isn't it?" he began.

The butler corrected him. "H'alcock," he said, reprovingly.

"H, a, double l?" suggested the inspector.

"There is no haitch in the name, young man. H'ay is the first letter, and there is h'only one h'ell."

—DOROTHY L. SAYERS

The speech expert, whose ear is carefully trained, can often tell, with an accuracy which astounds us, exactly what part of the country a person comes from simply by hearing him say a few words. Interesting and entertaining radio programs are occasionally available in which we have an opportunity to hear the speech expert at work.

The speech specialist has some difficulty, however, when he is asked to place geographically the man who has had speech training, for it is the object of speech training to eliminate the nasal twang, the flat *a*, the slurred consonants that are often typical of the poor speech habits of a definite locality. Motion-picture actors and radio announcers who have had training in speech do not give themselves away so quickly as does the person with an untrained voice who may be unaware that he has any peculiarities of speech.

Not that all speech should be reduced to an uninteresting common denominator. The soft cadences of what we call a Southern accent; the rich, rolling *r* of the Scotch dialect; the pleasing inflection of the cultured English voice; the crisp directness of the speech of the Western states—all these are delightful variations of the English language. The best speech for any one to use is the speech of the *educated* man or woman of his own community—speech which retains its individuality but which, at the same time, conforms to certain universal standards of good usage.

Frequently it is a careless or slovenly formation of certain vowel sounds that becomes typical of the poor speech habits of a community. Because of the importance of the vowel

sounds in good speech, you are urged to watch carefully for all sounds that may differ from your own pronunciation. These vowel sounds will be the ones to which you should give most careful attention if you wish to bring your own speech nearer to the standards of what is generally accepted as good speech in any part of this country.

DEFINITIONS

A *vowel* is a voiced sound, relatively unobstructed by any of the organs of speech. In general the mouth is opened more widely for the formation of the vowels than for the consonants.

A *consonant* sound is obstructed by some organ of speech such as lips, teeth, tongue, or palate.

As you read the following sentences, hold a mirror before you, observing the shape of the mouth, the position of the lips, teeth, and tongue:

*The old owl ate all the eggs in the nest.
Fill the pitcher with foaming milk.*

Most of the words in the first sentence begin with vowels; those in the second sentence with consonants. You will observe that the vowel sounds are made with an open mouth; for the consonants, on the other hand, the mouth is nearly closed. For the sound of *f* the lower lip touches the upper teeth, and on *p* and *m* both lips are brought together.

Although there are only five letters known as vowels in the alphabet—*a, e, i, o, and u*—these vowels represent fifteen different language sounds. Throughout this book these fifteen vowel sounds will be classified as the front vowels, the back vowels, and the mid-vowels, depending on whether they are made principally with the front of the tongue, the back of the tongue, or the middle of the tongue.

THE FRONT VOWELS

The front vowels, five in number, are all illustrated in this sentence: *Eat, drink, and be merry at the dance.*

- \bar{e} (i) ¹as in eat
- \bar{i} (ɪ) as in drink
- \bar{e} (e) as in merry
- \bar{a} (æ) as in at
- \bar{a} (a) as in dance

Notice the position of the tongue for \bar{e} (eat). The front of the tongue almost touches the roof of the mouth (hard palate), the tip of the tongue rests behind the lower front teeth, and the lips are stretched, leaving only a narrow opening between the upper and lower teeth.

Approximate position of the tongue in making the front vowel sounds. The tongue is lowered slightly as each succeeding sound is made.



Now make the sound \bar{i} (drink). Notice that the lips open somewhat wider for this sound, and that the tongue is slightly lowered.

Make the sounds of \bar{e} , \bar{i} , and add the sound \bar{e} (merry). The mouth opens still more widely on this sound, the tongue is lower, and the lips are farther apart and more relaxed.

Repeat the sounds \bar{e} , \bar{i} , \bar{e} , and add the sound \bar{a} (at). The mouth is now opening wider and wider. The tongue is lower

¹ Symbols of the International Phonetic Alphabet.

in the mouth for *a* than for any of the previous vowel sounds, the teeth are wider apart, and the lips are still more relaxed.

Repeat the sounds *e*, *i*, *e*, *a*, and add the sound *ä* (dance).

This is for many people the most difficult of the front vowel sounds. When it is made correctly, the mouth is open only slightly more than for *a*, and the front of the tongue is lower than for any other front vowel, the lips should not be spread or rounded. It is not the *a* in *cat*, nor is it the *a* in *father*.

Practice *e*, *i*, *e*, *a*, *ä* three times.

A pleasing voice depends on good vowels. They are made with relaxed throat, they are placed forward on the lips, the air escapes through the mouth, *not through the nose*.

To secure good vowel tones in the drill on page 95, relax with the following relaxation and breathing exercises.

RELAXATION EXERCISES

See that you are sitting in the correct posture for good speech and try to feel perfectly relaxed.

1. Drop the head forward, letting the jaw drop loosely. Say lazily and slowly: *try, lee, lie, job, too*. Repeat five times.
2. Close the eyes and allow the head to drop forward slowly until the chin rests on the chest. Relax the muscles of the back. Let the spinal column bend gradually and slowly forward in the shape of a bow until the head rests on the desk. Gradually straighten out the back, raise the head, and open the eyes.

BREATHING EXERCISE

Inhale quickly and easily. Exhale, chanting the sound of *e* on a comfortable pitch. Prolong the sound for a few seconds, but do not try to exhaust the breath. Tone quality remains good only while there is a reserve of breath.

DRILL ON FRONT VOWELS

1. Read these words first vertically, then horizontally.

e	i	æ	ä	ɪ
hear	it	get	me	class
fear	sit	den	eat	glad
read	been	again	may	dance
peak	in	dead	can	France
creek	breeches	six	brother	most
clique	stitches	against	under	tough
pleat	pretty	Thames ¹	catch	cut

Now try these rhyming couplets.

- e Climb over the mountain *peak*
 And follow the winding *creek*.

Only the foolish will *seek*
 To form an exclusive *clique*.

- i Grannie took six *stitches*
 In the little boy's *breeches*.

"Where have you *been*, boy—where have you *been*?"
 "I've been out, sir, not in, out, sir, not in."

- e Old Uncle *Joe*
 Grew bald and *feet*.

The *story book* says
 That the Turk wears a *fez*.

- a Let the *cat*
 Catch the *rat*.

Let the *man*
 Catch what he *can*.

- a A stately *dance*—
 The cotillion from *France*.

Look, Sir, over my *shoulder*
 And turn—No, you can't see it."

¹ Pronounced *temz*.

11

THE FRONT VOWELS: THREE TROUBLE SPOTS

A man cannot speak, but he judges himself.

—RALPH WALDO EMERSON

The "American voice" has often been criticized by Europeans, many of whom think that all American voices are loud, noisy, and strident. Americans themselves may resent such criticism, knowing that there are American voices of many varieties but that there is no such thing as "*the American voice*." We do know, however, that there are, in different localities of the country, speech peculiarities as unacceptable to the ears of another locality within our own country as they are to the ears of the European. At least three such peculiarities are sometimes found in the formation of the front vowels.

THE SOUND ä

The sound of ä (at) is the least pleasant of the English vowels. It becomes particularly disagreeable when it is made with a tension in the throat and nasalized—that is, when the air is allowed to escape through the nose instead of the mouth. The ä sound under these conditions is known as a

nasal twang. The very word *twang* itself is an unpleasant sound. Try saying it as disagreeably as possible. Tighten the throat muscles and repeat the word three times, prolonging the sound as the air escapes through the nose: *twang, twang, twang!* When a violin string is violently *twanged*, the resulting noise is not music. The voice afflicted with a nasal twang is unfortunately what foreigners often have in mind when they speak of the "American voice."

Before practicing the drill exercises that follow, relax with a breathing and relaxation exercise selected from pages 312-315.

DRILL

1. Practice saying the following words with relaxed throat. As you do so, hold the nose so that no air can escape except through the mouth:

cat	sad	cap	trap
vat	had	rap	strap
fat	pad	lap	wrap
hat	fad	tap	flap

If you feel any vibration in the nasal passages as you pronounce these words, you are nasalizing them. You should continue the practice until you can pronounce them easily without any such vibration.

2. The sounds *m*, *n*, and *ng* are nasal consonants. It is impossible to pronounce these sounds without letting air escape through the nose. (Try to say the word *sound* while holding the nostrils tightly closed. The effect is much the same as when the nasal passages are blocked by a cold in the head.)

A nasal twang results when the nasal quality of *m*, *n*, and *ng* is carried over to the vowels. As you read the following pairs of words, hold the nostrils tightly closed while you pronounce the first word in each pair; then, without hold-

ing the nose, pronounce the second word slowly, being careful to permit no nasal quality to enter into your pronunciation of the vowel *ă*.

cat	pad	sat	hat	lad
mat	man	Sam	hang	land
had	vat	rap	sat	had
mad	van	ramp	sang	hand
rap	cat	lap	trap	sad
nap	can	lamp	tramp	sand

3. Hold the nostrils while you pronounce the first word in each group of three below; then, without holding the nose, pronounce the other two, being careful to permit no nasal quality to enter into the vowel:

fat	bat	pat	rat	rap	trap
fan	ban	pan	ran	ram	tram
fang	bang	pang	rang	ramp	tramp

4. Read the following nonsense jingles slowly, guarding against a nasal quality in the vowels:

When for dinner there was ham,
Pouting Fan said, "I want lamb!"

On plodded the tramp
Through the dark and the damp.

Tap, tap, tap, on the roof of tin.
Rap, rap, rap; is no one within?

The old gray cat
Lay asleep on the mat.

Before you enter, be sure to rap,
Lest you disturb the gentleman's nap.

Can I find no helping hand
Throughout the whole of this vast land?

A single lamp
Gleamed from the camp.

THE SOUND *ä*

In many parts of America the sound *ä* (dance) is practically unknown, *ā* (at) being almost universally substituted for it. But because the sound of *ä* is less likely to result in a nasal twang, people who want their voices to be pleasant and their speech agreeable are not allowing the *ä* in such words as *ask*, *last*, and *dance* to disappear entirely from their speech. Today radio announcers throughout the country are more careful to form this sound correctly than they were even ten years ago. Perhaps the sound of *ä* is current in your community and was incorporated into your daily speech at an early date. But even if this sound is strange to you, you will find, with a little practice, that it is not difficult to make, and that it will not sound affected unless you exaggerate it. You can make of it, if you wish, merely a softened, more relaxed sound of *ā*.

DRILL

1. Say the word *cat* slowly several times, noticing the position of the tongue for the formation of the vowel. Then say the word *father*. The *ä* in *dance* is not quite the *ā* in *cat*, nor is it the *ä* in *father*. Try to distinguish between the sounds of *ā*, *ä*, and *ä* as you read the following groups of words:

ā	cat	pat	at	hat
ä	dance	pass	ask	last
ä	father	palm	arm	alms

2. Try to use the sound of *ä* (dance) in your pronunciation of each of the following words:

lass	fast	France	half	laugh ¹
pass	bath	grant	craft	path
grass	glance	path	last	advance

¹ Pronounced *läf*.

3. Practice the *ă* sound as you read these sentences, but do not exaggerate it into something artificial and affected; *last*, for example, is not pronounced *lăwst*.

She was the *last* to *pass* on her way to *France*.

Ned *asked Anna* for the *last dance*.

The *task* of cutting the *grass* for *Aunt Blanche* was only *half* finished when the bell rang for the *last class* to *pass*.

Laugh, clown, *laugh*!

I had to *laugh* to see the *calf* go down the *path* to take a *bath* in a minute and a *half*.

4. Listen for the sound of *ă* on the radio. Compare, in respect to their pronunciation of this sound, your local station announcers with the news commentators who broadcast on a nation-wide hook-up. Do you notice any difference, or do you find that the local announcers use this sound as freely and as easily as those speakers who are not native to your own community?

THE SOUNDS *ĩ* AND *ě*

Because the front vowels *ĩ* and *ě* are made with nearly the same position of the tongue, lips, and teeth, some people find difficulty in distinguishing between the two sounds. Failure to make a careful distinction in this respect results in such crudities as *gĩt* for *get* and *cĩnt* for *cent*.

1. Pronounce the following pairs of words slowly, listening for a clear-cut distinction between *ĩ* and *ě*:

bill	hid	bitter	nick
bell	head	better	neck
sit	wrist	mint	been ¹
set	rest	meant	Ben
him	since	litter	pin
hem	sense	letter	pen

¹ Pronounced bin in the United States.

2. As you read these nonsense jingles, listen for the rhyme:

The beggar asked for bread;
He received a stone instead.

The woman had not a cent
With which to pay her rent.

Three fishermen went out with a net,
Hoping some nice, fresh fish they'd get;
But the weather proved to be too wet,
And not a single fish did they get.

Lazy Tom could see no sense
In putting fresh paint on the picket fence.

There is a young girl in this city,
Who could be both charming and witty;
But she says *git* for *get*,
And she hasn't found yet
The man who thinks such speech is pretty.

3. As you read this tale of Bill and Jim, are you expecting it to end as it does, or are you surprised when you read the last stanza? What does the last line mean—you never can tell *what*? Read the verse aloud in such a way as to get all the fun you can out of it.

Those Two Boys

When Bill was a lad, he was terribly bad.

He worried his parents a lot;
He'd lie and he'd swear and pull little girls' hair;
His boyhood was naught but a blot.

At play and in school he would fracture each rule—
In mischief from autumn to spring;
And the villagers knew when to manhood he grew
He would never amount to a thing.

When Jim was a child, he was not very wild;
He was known as a good little boy;

He was honest and bright and the teacher's delight—
To his mother and father a joy.

All the neighbors were sure that his virtue'd endure,
That his life would be free of a spot;
They were certain that Jim had a great head on him
And that Jim would amount to a lot.

And Jim grew to manhood and honor and fame
And bears a good name;
While Bill is shut up in a dark prison cell—
You never can tell.

—FRANKLIN P. ADAMS ¹

¹ Perhaps you have become acquainted with Mr. Adams through the *Information, Please* program on the radio.



OVER THE TELEPHONE

The Voice with a Smile

When you use the telephone, the person at the other end of the line cannot see your smile, cannot catch the sparkle in your eye, cannot respond in any way to the attractiveness of your appearance. He has, for the time being, only one clue to your personality—your speaking voice.

What does your voice do for you over the telephone? Does it create at once a feeling of warm friendliness, of cheerfulness, of good humor? Does the listener at the other end of the line get the impression that you, the speaker, are an agreeable, well-bred person? People who know you may like you in spite of your telephone voice and manners; but what impression are you giving to those who know you only as a voice?

What constitutes a good telephone voice? All the qualities that make for a good speaking voice contribute to the good telephone voice, but pitch and resonance are even more important over the telephone than they are in direct conversation. If the pitch is too high or the voice too loud, the telephone exaggerates the shrillness and the loudness to such an

extent that they become almost painful to the listening ear. If a voice lacks resonance, it is even more flat, dull, and colorless over the telephone than in ordinary conversation.

Of special importance when using the telephone is the habit of speaking clearly, of forming all vowel and consonant sounds distinctly, and of speaking slowly enough so that the words do not tumble over each other and thus muffle sound and meaning. Your mouth should not be more than an inch away from the telephone mouthpiece, and you should use a normal, conversational tone.

Your telephone operator sets a good example in voice and courtesy. In order to qualify for her job she must have a pleasing telephone personality; her voice must indicate cheerful efficiency; her speech must be distinct. In order to hold her job she must give prompt, courteous service.

OBSERVE THE TELEPHONE HABITS OF OTHERS

1. Unless you use a dial phone, you hear your operator's voice whenever you take down the receiver. During the next few days listen carefully to her voice. What are her first words? What does she say after you have given the number? Does her voice sound cordial and helpful, or impatient and indifferent? If you use a dial phone, what response do you get when you dial *Operator*?
2. Do you hesitate to call the homes of some of your friends because you fear an unpleasant response on the part of the person who answers the telephone? Describe as accurately as you can the personality revealed by such a voice and attitude.
3. Are you sometimes embarrassed by having to carry on one end of a telephone conversation that seems silly and meaningless because the speaker at the other end of the line doesn't know when to stop? How can you, without being rude, bring such a conversation to a close?

4. Are there some calls that you always enjoy making because you know that the response will be pleasant, good-natured, and agreeable? Does your neighborhood grocer have a "voice with a smile"? Your dentist? The secretary in some business office that you occasionally call?
5. Are you sometimes annoyed by the lack of consideration on the part of other people who share your line? In what ways do they show their lack of consideration?

TEST YOUR OWN TELEPHONE HABITS

Answer these ten questions to the best of your ability. Whenever the answer is *no*, explain the correct procedure. Then turn to page 112 and check your answers. How do you rate? A score of 80 per cent or better indicates good telephone habits. A grade below 60 per cent indicates that you are something of a barbarian in telephone technique.

1. After you have called a number and a voice at the other end of the line has said "Hello," do you then reply, "Hello. Who is this?"
2. If you are given the wrong number, do you immediately hang up the receiver, without any comment, and call the number again?
3. If you answer the telephone and find that some other member of the family, not at home at the moment, is wanted, do you say merely "No, he isn't here," and hang up the receiver?
4. Do you find that your operator frequently asks you to repeat the number you are calling? Of what is this probably an indication?
5. If you take down the receiver and find that some one else is using the line, do you quietly put the receiver back on its hook and wait several minutes before trying again to get the line?
6. If the operator does not ask for your number within a

reasonable time after you have taken down the receiver, do you jiggle the hook back and forth rapidly to attract her attention?

7. If the person at the other end of the line has difficulty in hearing you, do you use a louder voice?
8. If some one else on your line makes an attempt to use the line while you are using it, do you dispatch your business quickly so that you can give him the line?
9. When you call a friend on the telephone, do you ever ask him to guess who you are before you tell him?
10. If you have no telephone in your own home, is it permissible to ask your friends to call you on a neighbor's phone?

HOW DO YOU ANSWER THE TELEPHONE?

When your telephone rings and you take down the receiver, what do you say? Probably nine people out of every ten say "Hello." Many people prefer, however, to give either their own names or their telephone numbers: "John Wright speaking"; or "This is Kenwood 56 W." They feel that "Hello" is uninformative and time-wasting. Any one of these three procedures is, however, permissible in a private home.

If it is your job to answer the telephone in a business concern, your employer will expect you to follow the more businesslike procedure of giving the name of the firm, as, for example:

"Miller's Market."

"Good morning! Forman's."

"James G. White and Company."

"John Marshall High School."

WHEN BOY MEETS GIRL OVER THE TELEPHONE

A class of girls discussing telephone usage once made this suggestion: "Can't some one explain to the boys how to ex-

tend an invitation to a girl over the telephone? It is most annoying to have a boy call and ask, 'Are you doing anything on Saturday?' instead of saying right off what he has in mind. Maybe I'm not doing anything and maybe I'd like to do something with him, but I'd really like to know, before I commit myself, whether I'm letting myself in for an all-day hike or just for an afternoon at the movies."

Usually it is lack of confidence that leads a boy to deliver an invitation in an inconsiderate manner. Perhaps to him it seems easier to clear the way for a direct invitation by asking, "Are you doing anything this evening?" or, even worse, "*What* are you doing this evening?" (As if it were any of his business!) The boy who has acquired some social poise and confidence in himself will not hesitate to state his invitation directly. "The picture at the Palace this week sounds pretty good. Would you like to see it this evening?" Or, "Jim Anderson and I thought it would be fun to hike out to Long Pond tomorrow morning and cook some hot dogs outdoors. Would that appeal to you and Cicely?"

When the girls do the inviting, they can be equally considerate of the boys. If a proposed outing involves any expenditure of money, a boy has the right to know just how much it will cost him before he accepts the invitation. The thoughtful girl will make arrangements to bear her share of the expense and will let the boy understand just what his will be, or, better yet, she will plan the kind of outing that does not involve the spending of any money. A boy learns to avoid the girl who involves him in expensive outings.

May a girl call a boy on the telephone? Certainly she may; but if she is wise, she will be careful to see to it that it is usually he who does the calling. A boy is often teased by other members of his family if any girl calls him frequently on the telephone; and no girl wants to place herself in the

position either of causing embarrassment to another or of making herself an object of ridicule.

It is the girl's privilege to terminate a telephone conversation even though the boy was the one who made the call. Prolonged visiting over the telephone is not considerate of the rights of others, either of those who may share the same party line or of other members of the family who cannot escape listening to one end of the conversation. If the girl does not terminate the conversation after its purpose has been fulfilled, the boy should take the initiative in tactfully and courteously bringing it to a close.

MAKE USE OF YOUR TELEPHONE DIRECTORY

Many people could save themselves time and trouble if they used their telephone directories more intelligently. Consulting the introductory pages of your own directory, find the answers to the following questions:

1. What do you do when you want to call a number that you cannot find in the directory?
2. How do you report that your telephone is out of order?
3. How do you call the Fire Department? The police?
4. How can you send a telegram by telephone?
5. How do you make an out-of-town call?
6. On what days or at what hours can you get reduced rates on out-of-town calls?
7. What is a station-to-station call? What is a person-to-person call? Which is cheaper?
8. How can you find out exactly what an out-of-town call will cost?
9. What is meant by calling *collect*?
10. What is meant by a *party line*? A *private line*?
11. If you are on a party line, how do you call another party on the same line?

12. What is meant by the *classified* directory? Where in your telephone directory will you find the classified section?

EXERCISES IN CLEAR ENUNCIATION

1. Count in unison from one to ten. Give each vowel and consonant its full value, and try to make each sound especially clear and distinct.
2. In the same manner count by two's to twenty; by three's to thirty; by five's to fifty.
3. Select at random three numbers from your telephone directory. Standing with your back to the class, read these three numbers slowly and distinctly, so that the class can write them down as you read them. When you have completed the reading, write the numbers on the blackboard while the class checks. Was your enunciation 100 per cent perfect?

EXERCISES IN MAKING CALLS

In the following exercises pupils should work in pairs, planning the dialogue carefully in advance. A third pupil may be appointed to act as the telephone operator. Each exercise can then be presented to the class in the form of a short dramatization for comment and criticism. Perhaps it will be possible to borrow a pair of telephone instruments from the telephone company. The instruments can be placed in opposite corners of the room in such a way that the pupils using them cannot look at each other as they telephone.

BUSINESS CALLS

When your name and address are essential parts of the message, begin your conversation by giving that information. Do not wait until you are asked. *Consult your telephone directory for actual numbers to use in these exercises.*

THE HISTORY OF THE

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CHAPTER I

1. The first
2. The second
3. The third
4. The fourth
5. The fifth

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CHAPTER II

1. The first
2. The second
3. The third
4. The fourth
5. The fifth

1. Introduction

2. Background

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is devoted to the study of the properties of the

the first part

the second part of the paper

the third part of the paper

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the thirteenth part of the paper

the fourteenth part of the paper

the fifteenth part of the paper

the sixteenth part of the paper

the seventeenth part of the paper

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the twenty-second part of the paper

the twenty-third part of the paper

the twenty-fourth part of the paper

the twenty-fifth part of the paper

the twenty-sixth part of the paper

the twenty-seventh part of the paper

the twenty-eighth part of the paper

the twenty-ninth part of the paper

the thirtieth part of the paper

school for several days because of illness. Inquire of his father or mother, who answers the telephone, how he is getting along and how soon he will be back in school.

6. Call one of your school friends to see whether he (or she) would like to go with you to a motion picture or to some social affair at school. Converse for a moment or two with your friend's mother, who answers the telephone.
7. Call one of your mother's friends and explain that your mother, because of a bad cold, will not be able to attend the committee meeting to be held at the friend's home.
8. From a friend's home call your mother, explaining that you have been invited to stay for dinner. Give her some idea of the time at which she may expect you home.
9. From a friend's home in a neighboring village, call your own home and let your parents know that you have safely reached your destination—by bus or train. Make arrangements with the long-distance operator, in advance of the call, to have the charges reversed.
10. Call a friend and dictate to her over the telephone a recipe that you have promised to give her. (Your friend will write the recipe down as you give it, and will let you know if you are speaking too rapidly.)

ANSWERS TO QUESTIONS ON PAGES 105-106

1. No, you should not. If you have called Tom Brown you may say, "Is this Tom?" or "May I please speak to Tom?" Tom has a right to say "Who is this?" if you don't tell him. You should do so, of course, before he asks.
2. No. You should apologize before hanging up the receiver. The person who was called on the telephone by mistake deserves a courteous apology from you even though it may have been the operator's error and not your own. Say, "I evidently have the wrong number. I'm sorry to have bothered you." Then, by consulting the directory,

make sure that the number you are calling is really the one you want.

3. No. You should try to take a message. Say, "Would you like to leave a message for him?" or "Shall I have him call you back when he returns?" or "Shall I tell him who called?"
4. The answer should be *no*. If you are frequently asked to repeat the number you are calling, it almost certainly means that you are not speaking distinctly. If telephone operators did not have excellent hearing, they could not hold their jobs.
5. Yes. You should not listen to any conversation not meant for you.
6. No. If you move the hook *slowly* up and down, you flash a signal on the operating board at the telephone exchange. When you move the hook *rapidly*, no signal of any kind is flashed to the operator.
7. No. A louder voice over the telephone may be more difficult to hear than the one you are using. If you are not being heard, bring your mouth nearer to the telephone, speak more slowly, and enunciate more distinctly.
8. Yes, because you would like to have him show you the same courtesy. When there is more than one party on a line, occasional inconvenience is unavoidable. Even the most inconsiderate user of a party line is more likely to respond to courtesy than to petty retaliation.
9. No, you should not. The person who wastes time and holds up the use of the telephone while he plays guessing games has not developed intelligent understanding of telephone service.
10. No. It is occasionally permissible to request the use of a neighbor's telephone for yourself provided you do not abuse the privilege. It would be a more dignified procedure, however, to walk to the nearest pay station. Under no circumstances should you expect even the kindest of

neighbors to give you messenger service as well as the use of his telephone.

The following pamphlets can be had free of charge from the New York Telephone Company, 140 West Street, New York City:

The Voice with a Smile: A pamphlet on good telephone speech

You and Your Telephone: A pamphlet on good telephone usage

Your Company's Voice: A pamphlet on the use of the telephone in business

13

THE BACK VOWELS

*She knit her brows and stamped her angry foot
To hear a Teacher call a rōōt a rōōt.*

—OLIVER WENDELL HOLMES

Whether you are taking part in a discussion in one of your classes, delivering a message over the telephone, or introducing your guests to one another, your voice is a constant mirror of your personality. You may make of it an asset, reflecting all your more desirable traits of character; or it may become, through indifference and neglect, a handicap to your social development and to your success and happiness in everything you do.

The voice that carries well and that registers agreeably on the ear is the well-modulated voice in which the vowel sounds are correctly placed and are unobstructed by tight jaw, immobile lips, or sluggish tongue. If you have become careless and slipshod, daily practice on the vowel sounds will help you to improve the quality of your speech. If your speech is pleasant and agreeable, practice on the vowels will make it more so. Short periods of practice each day will prove more beneficial than longer periods of practice once a week.

REVIEW OF THE FRONT VOWELS

1. *For relaxation:* With arms hanging loosely at the sides, close the eyes, open the mouth, and let the jaw drop slowly as far as it will go. Slowly close the jaw. Repeat three times.
2. Sitting with good posture, take a deep breath and chant aloud on one breath the five front vowels: *ē, ĭ, ě, ě̃, and ā.*
3. Take a deep breath and slowly exhale, prolonging the sound of *me-ē-ē-ē-ē-ē-ē-ē-ē* for a few seconds, but do not let it become an endurance test. Repeat with each of the front vowels in turn: *mī-ī-ī-ī-ī-ī-ī-ī-ī, mĕ-ě-ě-ě-ě-ě-ě-ě, and so forth.*

FORMATION OF THE BACK VOWELS

The *front* vowels are made principally with the *front* of the tongue. The vowel sounds that are made by using the *back* of the tongue are known as the *back* vowels. There are six of them, each illustrated in the following sentence: The school girl *stood* in the *hotel* hall and would *not* go *farther*.

ōō (u) ¹ *as in school*

ōō (v) *as in stood*

ô (o) *as in hotel*

ô (ɔ) *as in hall*

ö (v) *as in not*

ä (a) *as in farther*

As you pronounce these vowel sounds in the order given here, you should observe:

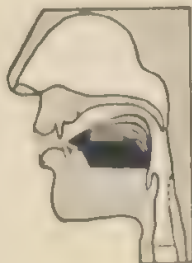
1. That the lips are rounded for all except the last, or lowest, sound *ä*. (Test your performance by the use of a pocket mirror.)
2. That the tip of the tongue is always at rest behind the **lower front teeth**.

¹ Symbols of the International Phonetic Alphabet.

3. That the arch of the tongue is gradually lowered and moved a little forward as you go from the high to the low vowels.

We shall begin with the highest of the back vowels: *ōō* (school). When we say *ōō*, the back of the tongue nearly touches the soft palate, and is tense. The lips are closely rounded and protruded. (You will find your pocket mirror helpful throughout this lesson.)

Approximate position of tongue in making the back vowel sounds. The tongue is lowered slightly as each succeeding sound is made.



Make the sound of *ōō* and follow it with the sound of *oo* (stood). Notice that the tongue is lowered slightly for *oo* and relaxed; the lips also are relaxed and less protruded than for *ōō*.

Now make the sound of *o* (hotel). The tongue is lowered a little more than for *ōō* and the lips form a larger circle.

The next sound is *o* (hall). The tongue is considerably lower than for *o* in hotel. The arch of the tongue should be farther forward and the lips should resemble an ellipse in shape.

Make the sounds of *ōō*, *oo*, *o*, and *o* three times.

The *ō* sound is one of the most disputed sounds in American speech. The mouth is opened wider than for *o* and the back of the tongue is slightly lowered. Throughout America

the sound *ô* is generally accepted among educated people as a substitute for *õ*, although the latter sound is frequently heard in England and occasionally in New England. Most Americans, for example, say *Bôston* rather than *Bõston*. In some localities *nôt* and *dôg* have the same vowel sound; but Americans generally prefer *dôg* to *dõg*. (*Dawg* is not often heard among educated people.)

The last of the back vowels is *ä* (farther). The lips should be unrounded and open wider than in the other back vowels. The tongue is relaxed and almost flat. Be careful not to produce this sound too far back or it may become nasalized.

Make the sounds of *õõ*, *õõ*, *ô*, *ô*, *õ*, and *ä*. Repeat three times.

EXERCISES

1. Practice reading aloud the following words, first vertically by columns and then horizontally:

<i>õõ</i>	<i>õõ</i>	<i>ô</i>	<i>ô</i>	<i>õ</i>	<i>ä</i>
(school)	(stood)	(hotel)	(hall)	(not)	(farther)
room	foot	omit	alter	dot	heart
broom	soot	opinion	saw	hot	hearth
roof	crook	November	call	Tom	far
proof	hook	scholastic	fall	knob	car
root	put	poetic	ought	rob	farm
route	would	coerce	taught	possible	arm
coupon	could	obey	because	stop	father

2. Now read aloud these nonsense rhymes:

õõ The rain gave *proof*
 Of a leak in the *roof*.

õõ With dustpan and *broom*
 The maid swept the *room*.

õõ Both Tom and Bob had paper *routes*;
 They collected pennies and wore out their *boots*.

- oo Santa Claus was covered with *soot*
From the top of his head to the toe of his *foot*;
Nevertheless from his bag he *took*
For each stocking an orange, an apple, a *book*.
- oo How much *wood* would a *woodchuck* chuck
If a *woodchuck* could chuck *wood*?
A *woodchuck* would chuck as much *wood* as he
could,
If a *woodchuck* could chuck *wood*.
- oo Catching the toe of his *boot*
In a treacherous upturned *root*,
- ô The thief let *fall*
Beyond *recall*
His bag of stolen *loot*.
- ä Every man on the *farm*
Hastened to *arm*
When he heard the dogs *bark*
At the wolves in the *dark*.

14

THE MID-VOWELS

*His ready speech flowed fair and free
In phrase of gentlest courtesy.*

—SIR WALTER SCOTT

REVIEW

1. Stand, giving a demonstration of good posture. Now let the upper part of the body suddenly become limp. Dangle the arms and let them hang loosely at your sides. Think of the head as being very heavy and drop it forward on the chest. Allow the head to sink slowly toward the floor. Do not bend the knees. Slowly assume an upright position. Repeat several times, until you feel completely relaxed.
2. Be seated, giving a demonstration of good posture. Inhale quickly and easily. Exhale, chanting the front vowel sounds on one breath: *ē, ĭ, ĕ, ě, ě*. Feel the gradual lowering of the front of the tongue and of the jaw as you give these sounds.
3. Inhale quickly and easily. Exhale, chanting the back vowel sounds on one breath: *ōō, ōō, ō, ō, ō, ă*.
4. Inhale again. As you exhale, prolong the sound of *kōō* for a few seconds. Repeat with each of the back vowels in turn:

kōō-ōō-ōō-ōō-ōō-ōō, kōō-ōō-ōō-ōō-ōō-ōō, kō-ō-ō-ō-ō-ō, and so forth.

FORMATION OF THE MID-VOWELS

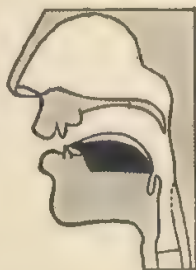
The mid-vowels are made with the middle of the tongue raised toward the hard palate. The three mid-vowels are all illustrated in this sentence: The girl stood *alone under* the flag.

ûr (ɜ)¹ *as in* girl
 â (ə) *as in* alone
 ŭ (ʌ) *as in* under

The Sound *ûr*

When you say *ûr* (as in girl), the tongue is raised half-way to the hard palate. Be careful not to round the lips or to curl the tip of the tongue. Both these faults are common. The lips should be unrounded and the tip of the tongue should rest behind the lower front teeth.

Approximate position of tongue, lips, and jaw in making the sound *ûr*, as in *girl*.



Do not confuse the sound of *ûr* with the sound of *oi* (as in oil). Say girl (*gûrl*), not *goil*; work (*wûrk*), not *woik*.

Read aloud these words in vertical columns:

earth	fur	dirt	nurse	whirl	bird
birth	cur	hurt	purse	pearl	heard
worth	stir	shirt	worse	curl	word
mirth	purr	curt	rehearse	girl	gird

¹ Symbols of the International Phonetic Alphabet.

Listen for the sound of *ûr* as you read aloud the following sentences:

Thick *dirt* from the dry *earth* *whirled* through the evening air.
The *nurse* had no desire to *curb* the little *girl's mirth*.

The Sound *ä*

This vowel is called the neutral or indefinite vowel, and is not difficult to make. We use it almost every time we speak. The middle of the tongue is relaxed slightly lower than for *ûr* and the tip of the tongue rests behind the lower teeth. The lips are in a neutral position. Do not confuse this sound with the *ä* in *class*. Unfortunately most dictionaries use the same diacritical mark for both sounds.

Read aloud these words in vertical columns:

alas	above	ashore	annoyed
alert	adrift	arrayed	afraid
alone	atone	around	aground

Listen for the *ä* sound as you read aloud the following sentences:

*Ä*las! beautifully *ärrayed*, *Annä* sat *ä*lone on the *sofä*.
Ä ship went *ä*ground in the shallow water; the passengers,
more *ä*nnoyed than *ä*fraid, waded *ä*shore on the sandy beach.

The Sound *ũ*

The middle of the tongue is slightly lower than for the sound *ä*, but considerably retracted (drawn back).

Read aloud these words in vertical columns:

up	gun	money	humble	bud	comely
cup	bun	honey	mumble	mud	does
sup	fun	sunny	rumble	thud	column ¹

¹ Pronounced col' lum, not col' yum.

Caution: Do not substitute the *ī* (ill) sound for the *ū* (cut) sound in the words *just* and *such*. Be sure to say *jūst*, not *ĵist*; *sūch*, not *sich*. Watch your pronunciation of the word *just* as you read aloud the following Mother Goose jingle:

Just Like Me

I went up one pair of stairs—
Just like me!

I went up two pairs of stairs—
Just like me!

I went into a room—
Just like me!

I looked out of a window—
Just like me!

And there I saw a monkey—
Just like me!

ORAL INTERPRETATION OF PROSE

Some of the following cryptic sayings from *Poor Richard's Almanack* need little if any explanation. Most of them will, however, mean more to you after you have thought them over for a few minutes.

Choose any saying that appeals to you and come to class prepared to give a brief explanation of the meaning that you get out of it. Standing at the front of the class, read slowly and distinctly the selection you have chosen. Help your listeners to get just as much meaning as possible from your reading before you add any explanation. Do not hurry this part of your recitation. Give your audience time to *think* as they listen.

Your explanation may consist simply of putting the same idea into other words; or you may be able to explain by

giving an illustration. Perhaps Poor Richard's saying makes you think of some character or an incident from a story you have been reading. Perhaps it is applicable to some discussion that has recently taken place in one of your classes; or it may remind you of something that has appeared in the news. Perhaps you disagree with the statement and would like to explain wherein you think it is wrong.

Speak briefly but not hurriedly, and try to use your voice as effectively as possible. Good posture will help to give dignity to your words.

The worst wheel of the cart makes the most noise.

To whom thy secret thou dost tell

To him thy freedom thou dost sell.

Read much, but not many books.

Fly pleasures and they'll follow you.

Diligence is the mother of good luck.

He that can have patience can have what he will.

Don't throw stones at your neighbors if your own windows are glass.

Mary's mouth costs her nothing, for she never opens it except at others' expense.

An empty bag cannot stand upright.

When befriended, remember it; when you befriend, forget it.

Quarrels never could last long

If, on one side only, lay the wrong.

None but the well-bred man knows how to confess a fault, or acknowledge himself in an error.

Love your neighbor, yet don't pull down your hedge.

The cat in gloves catches no mice.

The wit of conversation consists more of finding it in others than showing a great deal yourself.

Half the truth is often a great lie.

Fools need advice most, but wise men only are the better for it.

He that falls in love with himself will have no rivals.

He that pursues two hares at once, does not catch one and lets the other go.

He that cannot obey, cannot command.

A learned blockhead is a greater blockhead than an ignorant one.

Three may keep a secret if two of them are dead.

A lie stands on one leg, truth on two.

It is better to take many injuries than to give one.

Teach your child to hold his tongue; he'll learn fast enough to speak.

Tricks and treachery are the practice of fools that have not wit enough to be honest.

A good conscience is a continual Christmas.

A spoonful of honey will catch more flies than a gallon of vinegar.

One may be more cunning than another, but not more cunning than anybody else.

Many a man's own tongue gives evidence against his understanding.

Half-wits talk much but say little.

15

GETTING ACQUAINTED

If a man does not make new acquaintances as he advances through life, he will soon find himself left alone.

—JAMES BOSWELL, *Life of Johnson*

How do we make new friends and acquaintances? When we are very young, we do so simply and easily. Common interest in a sand pile, a ball game, or a bike provides the incentive that leads two small boys in a neighborhood to gravitate toward each other. Or, if they are of the Tom Sawyer variety, they begin with an exchange of blows, and friendship is sealed when they find out which one can lick the other.

In high school the method of getting acquainted is somewhat more civilized, but it still remains informal. As boys and girls meet in one classroom after another during the school day, they make new acquaintances through casual contact. Often at the beginning of a term class rolls, called day after day, make new names a matter of common knowledge so that any introduction, either formal or informal, becomes quite unnecessary.

When these same boys and girls meet, however, not in the classroom but at a school social affair, or when they give parties in their own homes, a new situation arises. Except in



When a fellow needs a friend

exceedingly small communities where every one knows every one else, they are likely to find themselves confronted by persons whom they have never seen before. Such situations are saved from becoming awkward and embarrassing only when some kind of introduction is made. Such an introduction is normally the duty of the boy or girl acting as host or hostess.

MAKING INTRODUCTIONS

A girl, introducing two of her friends to each other, may say:

"Kay, do you know Jack Phillips? This is Kay Enright, Jack."

Or, somewhat more formally:

"Kay, I'd like to have you meet Jack Phillips. This is Kay Enright, Jack."

Or, still more formally:

"Kay, may I present Jack Phillips? I'd like to have you meet Kay Enright, Jack."

Notice that in each instance the girl has been addressed *first*. The exact wording of the introduction is not in itself a matter that need be taken too seriously. Sincerity and genuine friendliness are more important than rules of etiquette, but it is a matter of courtesy to address the girl first.

Kay may offer her hand, if she wishes to do so, and say, "How do you do, Jack?" Jack may reply, "How do you do?" or he may say, "I'm glad to meet you, Kay." The girl doesn't say, unless to another girl, "I'm glad to meet you." Although there is no harm, really, in her saying it, it is customary to let the man say that he is glad, while the girl merely smiles her acknowledgment. This is similar to the convention which

makes it quite permissible for a man to say, "Thank you for the dance." The girl may reply, "I enjoyed it," but she doesn't thank the man for dancing with her.

Occasionally we hear some one reply, "Pleased to meet you." It is more courteous, however, to say, "*I am* pleased to meet you," than it is to chop off the first two words. The shortened expression sounds somewhat crude and is not generally used among well educated persons. It is better also, in making introductions, to avoid using the expression, "Kay Unright, *meet* Jack Phillips." This sounds abrupt and ungracious. "Kay, I should like to have you meet Jack Phillips," is preferable.

FOLLOWING UP AN INTRODUCTION

After Kay and Jack have acknowledged the introduction, do they then stand awkwardly staring at each other, wondering what to say next? That is exactly what may happen unless the girl who performed the introduction helps to start a conversation. This can best be done by telling the two strangers something about each other:

"Kay is new to Madison High, Jack. She came here from St. Louis this fall."

"Well, you're a long way from home, aren't you?" Jack may reply. And Kay's answer may be something like this:

"Yes, but every one has been so friendly that it is beginning to seem like home now."

Jack can then continue his questions about St. Louis if he has never been there, or speak of his experiences in that part of the country if he is familiar with it—and the conversation is under way. But Kay, if she is a good conversationalist, will take care to see that the talk is not all about herself. She will watch for an opportunity to give Jack a chance to tell some-

thing about himself. "Do you go out for athletics?" is usually a safe question to put to a boy; or, "What are your special interests in high school?"

In this way she gives him a chance to talk about himself and each gets acquainted with the other. When they both take an equal share of the responsibility and both do their part in keeping the conversation going, they are likely to find that they are having a good time and are getting acquainted easily.

If the person who introduces two strangers to each other makes of the introduction simply an exchange of names, then one of the two must take the initiative in trying to find out something about the other; or they may find that the weather is their only topic of conversation. And the weather makes rather dull conversation after the first few minutes!

ANALYZING INTRODUCTIONS

I

Which of the following introductions is most satisfactory? Why? Which one does not conform to the rules of etiquette? Reword it so that it will conform.

1. "Marilyn, I'd like to have you meet Dick Durgin. This is Marilyn Holmes, Dick."
2. "Bert, this is Martha Allen. Martha, I'd like to have you meet Bert Ward."
3. "Sue, this is Steve Brady. Yes, no other than the man who's made Stratford High famous on the football field, but don't let that terrify you. He's really very gentle when you get him off the gridiron. You see, Steve, you're meeting a hero too—or should I say a *heroine*? Sue Everett has just been chosen for the leading part in the senior play. It's certainly time that celebrities like you got acquainted with each other."

II

Each of the following conversations is going rather badly. Was the introduction satisfactory in getting conversation started? Why is the conversation not going well? What could be done to remedy the situation?

1. Gertrude Scott is a member of the "Get-Acquainted" committee at a school party. She has introduced two girls to each other in the following way:

"Susan, do you know Jenny Graham? This is Susan Dirk, Jenny. And now, if you'll excuse me, I'll look after those two girls who have just come in."

Susan and Jenny, left alone, look each other over.

"Shall we sit down?" asks Jenny.

They sit down.

"Is this your first year at Emerson High?" asks Jenny.

"Yes," replies Susan.

"I'm new here too," says Jenny; "but I like it so far, don't you?"

"Yes; I do."

[*pause*]

"Are you taking a college course?" Jenny asks.

"No, I'm not."

"What course are you taking?"

"Commercial."

"I'm taking Homemaking," continues Jenny. "So far I enjoy cooking best of all. What do you like best?"

"Oh, I don't know. Everything about the same, I guess."

"Well, that's nice."

"Mm-m."

[*pause*]

"Do you have Miss Westover for English?" Jenny asks.

"No, I don't."

"Whom do you have?"

"I don't know her name."

"Oh."

[*long pause*]

2. Jim Osgood and Ted Blake are introduced to each other in the following manner at a picnic:

"Jim, I'd like to have you meet Ted Blake. Ted's going to Monhegan Camp this summer, and I know there are lots of questions he'd like to ask you about the place. This is Jim Osgood, Ted. He's the fellow I was telling you about who's been up to Monhegan."

"Going to Monhegan, are you?" replies Jim. "Gee, I wish I could go back this summer. It's a great place, all right. I've been up there now for the past three years, but this year my folks are going West on an auto trip and they want me to go with them. I'll have a lot of fun, of course, but I don't think a long auto trip is half so much fun as camp. I can drive the car, though, part of the time, and that will be fun. Do you drive?"

"Well, I know how, but I can't drive yet really because I haven't a license. But about camp—I was wondering whether I ought to—"

"Oh, yes, you'll like camp. It's really wonderful up there. I suppose I'm going to enjoy seeing Chicago and Detroit and all that, but I sure will miss camp. I hope we can get into the Ford factory, though. They say you can't get in anywhere now where they're manufacturing war materials."

"No," replied Ted. "I suppose they have to guard those plants pretty carefully. But about equipment for camp, what did you take in the way of—?"

"Say, you should see the equipment we're taking on this auto trip. Boy! We're going to camp out on the way, and you should see the tent and collapsible cots

my father has got for that trip. It all rolls up into small bundles and most of it fits right into the trunk of the car."

"Your experiences at Monhegan have probably made you a good camper, all right. What do the fellows there—?"

"Well, I guess I'm a pretty fair camper. At least I ought to be by this time. I've had a lot of experience of that sort. I used to go to Boy Scout Camp every summer before I began going to Monhegan. That was when we used to live in Rochester. Have you ever seen Rochester?"

"No, I've never been west of—"

"Well, that's a wonderful place, all right. You can canoe on the river there, and there are several good beaches for swimming; but here comes Bill Dudley now, and he wants me to help him fix up some games. Just let me know if there's anything more I can tell you about Monhegan. It's a swell place, all right."

INTRODUCING YOURSELF

Occasions sometimes arise when you are called upon to introduce yourself. In the lunchroom or at a school party you may notice a new pupil who hesitates to join a group in which the others seem already acquainted. Help ease the way for a newcomer by going to her and introducing yourself and your friends.

"Won't you come and join us? I'm Celia Allen. I'm sorry I don't know your name . . . Mary Matthews, you say? . . . This is Grace Burke, Mary," and so forth.

Perhaps your hostess, busy with greeting and introducing her guests, has overlooked the fact that you have not been presented to the girl seated next to you. Introduce yourself.

"I don't believe we've met, have we? I'm Dick Thomas."

"And I'm Mary Allison."

"Oh, really? Are you Dave Allison's sister?" and so forth.

If you find yourself a member of an interclass committee, or appointed to represent your school at some interscholastic affair, be ready to introduce yourself to the one in charge of the group. Or, if no one seems to be in charge, be ready to introduce others after you have given your name and asked for theirs.

INTRODUCING OLDER PEOPLE

When your parents visit your school, it becomes your social responsibility to see that they are introduced to your teachers. If you feel awkward about making introductions, such an occasion may cause you some embarrassment; but if you will keep a few general principles in mind, you will soon discover that it is not at all difficult. Once you find that you are quite capable of making introductions in a way that is socially acceptable, you gain confidence in your own ability. When you discover that you actually enjoy doing it, you can be sure that you are developing social poise.

The affair that brings your parents to the school may be a concert or a play or an afternoon tea for mothers; or it may be an open-house night when all the teachers are there, eager to meet the fathers and mothers who have come. Here are a few safe rules to remember on such an occasion:

1. When you are introducing a man and a woman to each other, always address the *woman first*.

"Mother, I'd like to have you meet Mr. Snyder, the principal of our school. This is my mother, Mrs. Arnold, Mr. Snyder."

"Miss Richardson, I'd like to have you meet my father, Mr. Arnold. Dad, Miss Richardson is my science teacher."

Does it seem unnecessary to mention your parent's name when it is the same as your own? The principal of your school has a good many names to remember. He may not be able to recall yours immediately, even though he knows who you are. Your teachers, who know you better than the principal does, probably think of you by your first name, and they, too, will be glad to have you assist them by mentioning the last name when you introduce your parents. This is especially true on an occasion when your teachers are meeting the parents of many of their pupils in somewhat rapid succession. Fatigue, at such times, often plays havoc with memory.

2. When you are introducing your mother to anyone else, whether at home or at school, it is always permissible to address your mother *first*.

"Mother, this is Mrs. Warburton, my algebra teacher. Mrs. Warburton, I'd like to have you meet my mother, Mrs. Arnold."

3. When you are introducing your father and mother jointly, it may be done in this way:

"Mother, this is Mrs. Warburton, my algebra teacher. Mrs. Warburton, I'd like to have you meet my mother, Mrs. Arnold, and my father."

Or, if it seems easier to mention the name of your teacher first, that, too, is permissible:

"Mrs. Warburton, I want you to meet my father and mother, Mr. and Mrs. Arnold. Mrs. Warburton"—with a glance toward your parents—"is my algebra teacher."

4. When you are introducing two women, one of whom is considerably older than the other, always address the *older woman first*:

"Miss Edson, this is my sister, Eileen. Miss Edson is my English teacher, Eileen."



Rising to the occasion

5. When you are introducing your friends to your mother, your mother should always be addressed first:

"Mother, this is Don Ellis."

"Mother, this is Eileen Montgomery."

TO STAND OR NOT TO STAND?

When do you stand to be introduced? When is it permissible to remain seated? When do you shake hands?

1. If you are a boy, you should *always* stand for an introduction. When you are being introduced to another man, extend your hand in a friendly handclasp—one that feels firm, not weak and flabby. When you are being introduced to a woman, wait to see whether she will offer to shake hands. She may, if she wishes, but it is not necessary for her to do so.
2. If you are a girl, you should always stand to be introduced to a woman older than yourself. When you are being introduced to the father of one of your friends, it is quite good form for you to stand and offer to shake hands. When you are being introduced to a boy or to another girl of your own age group, it is not necessary for you to stand, although there is no reason why you should not do so if, under the particular circumstances, it seems friendlier and more courteous. The place, the circumstances, and the size of the group are often determining factors. *Always stand* for the mother of one of your friends; in fact, a safe rule to go by is: *When in doubt, stand*. You will not appear crude in standing when it isn't necessary, but you can appear very crude and ill-bred if you remain seated when you should have stood. It is always permissible to offer to shake hands, except when the size of the group makes it awkward to do so. But be considerate of the man who is wearing gloves or carrying bundles. You will probably only embarrass him if you try to shake hands with him under those circumstances.

Try not to let any of these rules disturb you so that you become confused, awkward, and embarrassed. Remember that a cheerful, friendly disposition and thoughtfulness for the comforts of others will carry you farther along the road to social success and popularity than will the most accurate observance of all the rules of etiquette.

REMEMBERING NAMES

We are all a little bit vain about our own names. We feel rather pleased to see them in print, and we are considerably annoyed to find them misspelled. We like to have people pronounce our names correctly, and we are flattered when comparative strangers remember to call us by name.

Try to pay other people the compliment of calling them by name. If you find that you have difficulty in remembering names, you can improve your memory by observing the following rules:

1. Listen carefully for the name whenever you are introduced to any one. If you do not hear it distinctly, say, "I'm sorry, but I didn't get the name."
2. Repeat the name as you acknowledge the introduction: "How do you do, Mrs. Dixon." As you talk to the new acquaintance, try to call her by name during the course of the conversation.
3. If the name is unusual and strange to you, you may find that you can help make conversation by commenting on it. Ask how it is spelled, or what country it comes from. This not only helps you to remember, but your interest will please your listener.
4. Forgetfulness as to names is often the result of our own self-consciousness. We are thinking more about ourselves and the impression we may be making than we are about the other person. Cultivate the habit of looking directly

at the new person you meet, trying to fix his features in your mind and to associate his name with his face. You will forget yourself as you develop interest in others.

5. When you are introducing two persons to each other, pronounce both names so distinctly that they can be clearly heard. You will thus help others to get a new name quickly and easily.

EXERCISES IN INTRODUCING YOURSELF

Do you know by name all the pupils in your speech class? Do they all know you? With your teacher's help, divide the class into a number of small groups—not more than four or five pupils in a group. Introduce yourselves to each other. Give not merely your names—you may already know those—but carry on a conversation for a few minutes, trying to get acquainted with each other. Such questions as these may be used to guide conversation and to help you all secure information about each other:

Where do you live?

Were you born here? What schools have you attended before coming to this one?

What is the farthest distance you have ever been away from this locality?

Are you an only child, or have you brothers and sisters?

What are your chief interests in school?

What are you planning to do after you are graduated?

Try not to let this exercise become a quiz program, but keep it a real *conversation*. That means that every one in the group will assume some responsibility for volunteering information about himself, and for courteously asking a question or two that will give some one else a chance to talk. No one in the group will want to do all the talking; neither will any one want to be the "dumb Dora" who makes no contribution.

Your teacher may like to sit in for a few seconds with each group and perhaps ask the most successful group to give a demonstration before the entire class.

EXERCISES IN REMEMBERING NAMES

1. Do you know the names of all your teachers? Do you know how to spell their names correctly? You have not really fixed a name in your memory until you know how to spell it as well as pronounce it.

Come to class prepared to give the exact name of each of your teachers. Pronounce each name distinctly, indicating whether it is Mr., Miss, or Mrs., and include the first name or initials. Your classmates will reserve the privilege of asking you to write on the blackboard any name they may call for.

When talking about your teachers at home or with your classmates, do you mention them by name? Do you address them by name when you are talking to them? You like to have your teachers remember your name, call you by it, and spell and pronounce it correctly. It is good psychology on your part to show them the same courtesy.

2. Do you know the names of the students in all of your classes? Or do you, when you are taking part in a class discussion, have to point or say, "That boy in the green sweater," or "The girl over there by the window—no, the second one in that row"? During the course of the day, look around you carefully in each of your classes and estimate roughly the percentage of classmates you can call by name. Be prepared to report your findings to the speech class.

During the coming week try to learn at least one new name in each class daily. Be prepared to report your progress at the end of a week. A discussion in your speech class of ways and means by which we can learn and remember names may prove helpful.

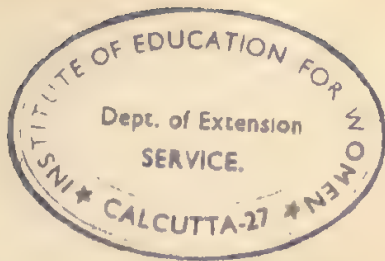
EXERCISES IN MAKING INTRODUCTIONS

The following situations should be presented as short dramatizations, different pupils being selected to take the various parts. Some of the demonstrations will probably function more smoothly if parts are assigned in advance, and time allowed for preparation. Except where a boy or girl is asked to play the rôle of an older person, actual names of class members should be used.

1. Two girls are seated in the living-room of the home of one of the girls, talking over an English assignment. The door-bell rings. The hostess goes to the door, greets a friend, brings her into the living-room, and introduces her to the other girl. The hostess explains, for the new-comer's benefit, what she and her guest have been talking about.
2. Two boys are seated in the living-room of the home of one of the boys, talking about a recent school game. An older brother, now working, comes into the room. He is introduced and taken into the conversation.
3. A boy and a girl are seated in the girl's home, discussing a motion picture they have both seen. The door-bell rings; the girl goes to the door and brings in another boy and girl whom she introduces. They join in the conversation.
4. A boy and girl have been dancing with each other. As the music ceases they find another couple, whom the boy knows, standing near them. He introduces the couple to the girl with whom he has been dancing.
5. Three girls are at the home of one of the girls discussing a recent school election. The mother of the hostess enters the room. Her daughter introduces her to the other two girls.
6. A boy has taken his father and mother to a school concert. As they are about to be seated, he recognizes one

of his teachers occupying an adjoining seat. Although introductions are not necessary at a chance encounter in a public place, he is glad to have an opportunity to introduce his parents to his teacher.

7. Three boys are seated in the living-room of the home of one of the boys, discussing a camping trip that they hope to take together. The mother enters the room. Her son introduces her to the other two boys.
8. A girl has brought her mother to visit one of her classes. She introduces her mother to the teacher, asking permission for her to visit.
9. At a school social affair a boy introduces his father and mother to the principal of the school.
10. A girl introduces her younger sister to the principal of the school, whom they meet in the corridor. She explains that her sister hopes to enter the school in a few years.
11. A boy has invited one of his classmates to his home for dinner. He introduces him to his father and mother.
12. Two boys and one girl, all strangers to each other, are among the first arrivals at an interclass committee meeting called for the purpose of discussing the entertainment of a visiting debating team. One of the boys takes the initiative in introducing himself and in getting the others to give their names.



16

THE DIPHTHONG VOWELS

*The music that can deepest reach
And cure all ill is cordial speech.*

—RALPH WALDO EMERSON

REVIEW

1. *For relaxation:* Yawn several times, stretching your arms in any position that seems most comfortable. (But be careful of your neighbors!)
2. In good sitting posture, take a deep breath. As you exhale, whisper the front vowel sounds (\bar{e} , \bar{i} , \bar{e} , \bar{a} , \bar{a}) slowly, at the same time watching in a mirror the position of tongue and lips.
3. Repeat, using the back vowels; then the mid-vowels.
4. Repeat the first three front vowels: \bar{e} , \bar{i} , \bar{e} , and then read slowly, several times, these words and sentences in which the \bar{e} (met) sound is found:

met get says deaf college engine (ěn'jīn)
 instead yesterday

The old lady *says* that she is *getting* very *deaf*.

Ellen left for college yesterday instead of today.

The *engineer* says that his *engine* is in excellent condition for the trip.

Instead of getting a new car, Edgar bought a new engine.

5. Repeat the first back vowel: *ōō* (school). Read the following words slowly several times and then read the sentences in which the *ōō* sound occurs:

coo coupon roof route broom root
 bouquet (*bōō-kay*)

The pink *coupon* entitles the passenger to a return trip by a different *route*.

Following the tornado, we found our *route* blocked by the debris that had fallen from the *roofs* of the houses.

The little *schoolgirl* presented the queen with a *bouquet*.

6. Repeat the first four back vowels: *ōō, ǒǒ, ǝ, ó*. Read slowly, several times, the following words and the sentences in which the *ǝ* (saw) sound occurs:

caws because caught taught gone dawn

The morning papers reported that *because* of the heavy fog the thieves had not been *caught* by *dawn*.

Because we had *gone* around by the longer route, we did not reach home until *dawn*.

7. Repeat the mid-vowels: *ûr, á, ǔ*. Read slowly, several times, the following words and sentences in which the *ûr* (girl) sound occurs:

urn burn firm err (*ûr*) colonel (*kûr' nel*)

The directors did not *err* in judgment when they appointed Colonel Harrison manager of the *firm*.

To *err* is human; to forgive, divine.

8. Read slowly, several times, the following words and sentences in which the *ǔ* (cut) sound occurs:

up cover hover comely constable

The *constable* *hovered* around the *comely* prisoner.

Just as I came, the *constable* was trying to *cover up* his badge.

FORMATION OF THE DIPHTHONG VOWELS

A diphthong ¹ is composed of two vowel sounds so skillfully blended that they appear to be one sound. In fact, the voice goes so quickly from one vowel to another that only through careful listening do you hear the two sounds.

The diphthongs that we shall study in this lesson are *ī*, *ā*, *ō*, *ū*, *oi*, and *ou*. They are all illustrated in this sentence: *Sometimes fame comes slowly but surely to the musical boy from a small town.*

If you have thought of a diphthong as a combination of two letters, you are doubtless surprised to find *ī*, *ā*, *ō*, and *ū* called *diphthongs*. They are diphthongs because they are each made up of two vowel *sounds*, although they are spelled with one *letter*. Pronounce each one slowly and you will hear two sounds. You will also observe that the position of the tongue and lips shifts to a slightly different position before the sound of the diphthong has been completed. Using your pocket mirror, repeat again the front vowels: *ē*, *ī*, *ē*, *ā*, *ā*. Notice that the position of the tongue and lips remains unchanged throughout the pronunciation of each vowel. Now watch lips and tongue as you say the diphthongs: *āī*, *īō*, *ōū*, *oi*, *ou*.

The Diphthong *ī* (ai) ²

This is the sound of *ī* in *kite*: Fly your kite high.

Pronounce the sound *ī* slowly and distinctly several times. Can you distinguish the two front vowel sounds of which it is a combination? They are *ā* (ask) and *i* (ill). Pronounce these two vowels one after the other, at first slowly and then in rapid succession. Stress the *ā* sound and let it glide

¹ Notice the spelling and the pronunciation of the word *diphthong*. The first syllable is *diph*; it is pronounced *dif*, not *dip*.

² Symbol of the International Phonetic Alphabet.

into *ĩ*. You will find that they blend into the sound we know as *ĩ* in *kite*.

Read aloud the following words in vertical columns and then the sentences that follow:

kite	lime	fine	ride	tribe	biography
plight	dime	mine	hide	bribe	appendicitis
quite	rhyme	sign	beside	describe	grimy

Did you *ride nine miles* last *night*?

A stitch in *time* saves *nine*.

An attack of appendicitis prevented the *writer* from completing his autobiography.

Caution: Do not nasalize this diphthong when you combine it with *m* or *n*.

The Diphthong *ā* (ei)¹

This is the sound of *ā* in *ate*: *Kate ate* early and *late*.

Pronounce the sound *ā* slowly several times until you can break it down into the two front vowel sounds *ẽ* (met) and *ĩ* (ill). Then rebuild it from these two sounds, slowly at first and then rapidly. Stress the first sound and glide into the second.

Read aloud these words in vertical columns and then the sentences that follow:

fame	rake	sane	spade	bait	status
game	cake	rain	grade	rate	gratis
name	steak	plane	afraid	state	hiatus

Caution: Be careful not to insert an additional sound after the diphthong *a*; for example, do not say *rā-ul* for *rāl* (rail). If you are not sure of the position of *ẽ*, begin with the tongue approaching the hard palate as you say *ẽ*, *ĩ*, *ẽ* several times.

Listen for the sound of *ā* as you read these words:

¹ Symbol of the International Phonetic Alphabet.

radio	aviator	natatorium
radiator	aviation	data
apricot	apparatus	tomato

(Consult the dictionary for other pronunciations of *data*, *apricot*, *apparatus*, and *tomato*.)

The *aviator* was informed by *radio* of his *status* as an enemy *alien*.

The tiling in the school *natatorium* was a delicate *apricot* color.

Over the *radio* came the announcement that college-trained men were needed in government *aviation*.

The *data* compiled by the treasurer indicated that the financial *status* of the firm was sound.

The Diphthong \bar{o} (ou)¹

This is the sound of \bar{o} in the word *note*: *Joe wrote a note of apology*.

Pronounce it slowly several times until you can break it down into the two back vowel sounds, \acute{o} (obey) and $\bar{o}\bar{o}$ (foot). Then build it up again from these two vowel sounds. Repeat it slowly several times.

Read aloud these words in vertical columns; then read the sentences that follow:

flow	goat	nose	coal	bone
grow	float	goes	goal	tone
know	note	pose	roll	groan

Slowly go the boats.

Does no one know how to hold the pole?

The last syllable in the following words is pronounced \bar{o} , not *er*. Say *fellow*, not *feller*.

widow	willow	window	bellow
meadow	sparrow	yellow	fellow
pillow	swallow	marshmallow	follow

¹ Symbol of the International Phonetic Alphabet.

The *sparrows* built a nest in a *willow* tree by the *meadow* creek.

A young *fellow* at the party burned his mouth badly when he tried to *swallow* a hot *marshmallow*.

Distinguish between the sounds of ō (note) and ä (father).

ō ä
core—car
bore—bar
pore—par
fore—far

ō ä
horde—hard
store—star
pork—park
tore—tar

The italicized words in the following sentences are *not* pronounced alike:

An apple *core*, tossed from a moving *car*, has been known to break a windshield.

Just over the roof of the *store* there gleamed a bright *star*.

The unlucky *tar* *tore* a jagged hole in his new middy.

The Diphthong ū (iu) ¹

This is the sound of ū in *music*: Eunice enjoyed the beautiful *music* at the *Munich* festival. It is pronounced like the word *you*.

Pronounce it slowly several times until you can break it down into the two vowel sounds ī (ill) and ōō (school). Then build it up again from these two sounds, slowly at first and then rapidly until there is a perfect blend into the sound *you*.

Read the following words aloud; then read the sentences that follow.

mule
music
mute
muse

pure
beauty
cute
abuse

feud
perfume
few
you

cube
dispute
huge
view

¹ Symbol of the International Phonetic Alphabet.

To hear *beautiful music* is *pure* delight.

To see the Grand Canyon in all its *beauty*, one must ride a *mule* to the foot of the trail.

Few privileges can be granted to those who *abuse* them.

Distinguish between the sounds of $\bar{o}\bar{o}$ (school) and \bar{u} (music).

In many parts of America today, little distinction is made between the \bar{u} (in *music*) and the $\bar{o}\bar{o}$ (in *school*); the word *dew* ($d\bar{u}$), for example, is often pronounced exactly like the word *do* ($d\bar{o}\bar{o}$). To many cultivated speakers, however, both in England and in America, this substitution of $\bar{o}\bar{o}$ (as in *do*) for \bar{u} (as in *dew*) is decidedly objectionable. Today the speech training that is given to radio announcers is emphasizing the distinction between these two sounds. It will probably be worth your while to learn how to pronounce the sound of \bar{u} in many common words even though you may not want to incorporate it into your daily speech.

Some teachers of speech prefer to regard \bar{u} not as a diphthong but as a combination of $\bar{o}\bar{o}$ and the consonant y . Perhaps if you think of it in this way, $y + \bar{o}\bar{o} = \bar{u}$, you will find it easier to put the y into \bar{u} . To make the sound of y (j),¹ have the lips and tongue in the position for the sound of \bar{e} in *eat*. Pronounce the sound \bar{e} , following it quickly with the n in *up*.

Pronounce slowly these pairs of words, listening to the effect of the y in the second word of each pair:

am	east	earn
yam	yeast	yearn
ell	all	arrow
yell	yawl	yarrow
oak	car	owl
yoke	year	yowl

¹ Symbol of the International Phonetic Alphabet.

As you read aloud the following pairs of words, listen for the *y* sound in the *u*:

ōō	ū	ōō	ū	ōō	ū
booty	beauty	do	du-ty	tooter	tutor
do	dew	moo	mew	who	hew
two's	Tuesday	food	feud	fool	fuel

The same *ū* sound (*y* + *ōō*) occurs in the following words:

consti <i>tu</i> tion	<i>duke</i>	<i>dur</i> ing	intro <i>duce</i>
oppor <i>tu</i> nity	<i>new</i>	ave <i>nue</i>	substi <i>tute</i>
insti <i>tu</i> tion	<i>suit</i>	<i>knew</i>	<i>stu</i> dent

Listen carefully for the *ū* (*y* + *ōō*) sound as you read the following sentences:

The *new* constitution goes into effect on *Tuesday*.

When he failed to pay his *dues*, the *duke* was expelled from his club.

"England expects that every man will do his *duty*."

During the storm last *Tuesday* night, several big elm trees on East *Avenue* were destroyed by the wind.

The *substitute* half-back *knew* that he would probably regret introducing his girl to the most brilliant *student* in the senior class.

The sound of *ū* will add distinction to your reading of these selections:

We sail the ocean blue
And our saucy ship's a *beauty*;
We're sober men and true
And attentive to our *duty*.

—W. S. GILBERT

"Good Monsieur Charles, what's the *new news* at the *new* court?"

"There's no *news* at the court, sir, but the old *news*; that is, the old *duke* is banished by his younger brother, the *new duke*."

—WILLIAM SHAKESPEARE, *As You Like It*

A *Tutor* who tooted the flute
 Tried to teach two young tooters to toot;
 Said two to the *Tutor*,
 "Is it harder to toot, or
 To *tutor* two tooters to toot?"

—CAROLYN WELLS

The Diphthong *oi* (ɔɪ)¹

This is the sound of *oi* in *noise*: A *noisy noise* annoys an oyster.

Say it slowly several times until you can break it down into the two vowel sounds *ô* (call) and *ï* (ill). Then build the diphthong up again from these two sounds, slowly at first, then rapidly.

Read aloud these words in vertical columns; then read the sentences that follow:

voice	boy	coil	coin	boys
choice	toy	soil	adjoin	poise
rejoice	annoy	toil	loin	destroys

The farmer *rejoices* when his *toil* brings forth food from the *soil*.

The *boys* annoyed the neighbors with their loud *voices* and their *noisy toys*.

The Diphthong *ou* (au)¹

This is the sound of *ou* in *cow*: With a *plow* and a *cow* we shall go to work *now*.

Say it slowly several times until you can break it down into the two back vowels *ä* (father) and *ōō* (foot). Then build it up again from these two sounds, slowly at first, then rapidly.

¹ Symbol of the International Phonetic Alphabet.

Read aloud these words in vertical columns; then read the sentences that follow:

cow	flower	out	crown	found
plow	power	shout	frown	ground
now	hour	about	brown	drowned ¹

One little boy was nearly *drowned* when the canoe was over-turned.

Cincinnatus left his *plow* when he *found* that the *hour* was *now* at hand to lead his countrymen.

For several *hours* a *brown cow* had been wandering around the *town*.

The baker *shouted* for help when he *found* that his supply of *flour* had given *out*.

Caution: Do not substitute the sound of *ā* (at) for *ä* (father) in the formation of this diphthong. Perhaps you have heard someone say *k a öö* for cow (*k ä öö*).

ORAL INTERPRETATION OF POETRY

You have probably been annoyed, at some time, by the cocksureness of the "know-it-all." Read "The Owl-Critic" through silently; then answer the questions that follow the poem before you read it aloud.

The Owl-Critic

"Who stuffed the white owl?" No one spoke in the shop.
 The barber was busy and he couldn't stop;
 The customers, waiting their turns, were all reading
 The *Daily*, the *Herald*, the *Post*, little heeding
 The young man who blurted out such a blunt question;
 No one raised a head, or even made a suggestion;
 And the barber kept on shaving.

¹ Pronounced *drownd*, not *drown-ded*.

"Don't you see, Mr. Brown,"
Cried the youth with a frown,
"How wrong the whole thing is, '
How preposterous each wing is,
How flattened the head is, how jammed down the neck is—
In short, the whole owl, what an ignorant wreck 'tis!
I make no apology;
I've learned owl-eology.
I've passed days and nights in a hundred collections,
And cannot be blinded to any deflections
Arising from unskillful fingers that fail
To stuff a bird right, from his beak to his tail.
Mr. Brown! Mr. Brown!
Do take that bird down,
Or you'll soon be the laughing-stock all over the town." .
And the barber kept on shaving.

"I've *studied* owls,
And other night fowls,
And I tell you
What I know to be true.
An owl cannot roost
With his limbs so unloosed;
No owl in this world
Ever had his claws curled,
Ever had his legs slanted,
Ever had his bill canted,
Ever had his neck screwed
Into that attitude.
He can't *do* it, because
'Tis against all bird laws.
Anatomy teaches,
Ornithology preaches,
An owl has a toe
That can't turn out so!
I've made the white owl my study for years,
And to see such a job almost moves me to tears!
Mr. Brown, I'm amazed
You should be so gone crazed

As to put up a bird
In that posture absurd!
To *look* at that owl really brings on a dizziness;
The man who stuffed *him* don't know half his business!"
And the barber kept on shaving.

"Examine those eyes.
I'm filled with surprise
Taxidermists should pass
Off on you such poor glass;
So unnatural they seem
They'd make Audubon scream,
And John Burroughs laugh
To encounter such chaff.
Do take that bird down;
Have him stuffed again, Brown!"
And the barber kept on shaving.

"With some sawdust and bark
I could stuff in the dark
An owl better than that.
I could make an old hat
Look more like an owl
Than that horrible fowl,
Stuck up there so stiff like a side of coarse leather.
In fact, about *him* there's not one natural feather."

Just then, with a wink and a sly normal lurch,
The owl, very gravely, got down from his perch.
Walked round, and regarded his fault-finding critic
(Who thought he was stuffed) with a glance analytic,
And then fairly hooted, as if he would say:
"Your learning's at fault *this* time, anyway;
Don't waste it again on a live bird, I pray.
I'm an owl; you're another. Sir Critic, good-day!"
And the barber kept on shaving.

—JAMES THOMAS FIELDS

1. What line, repeated at intervals, serves as a kind of refrain? You can call attention to this line by reading it in a different pitch and at a different tempo from the rest of the poem.
2. Low pitch is suggestive of calm and dignity whereas high pitch suggests nervous excitability. Will you use a higher or lower pitch for the refrain than for the words of the critic?
3. A rapid rate is also suggestive of nervous excitability. Which, then, should be read more rapidly, the refrain or the words of the critic?
4. When the owl steps down from his perch, he does so *very gravely*. Will the description of his action be more effective read in a high pitch at rapid tempo, or in a low pitch at slow or moderate speed?

17

OVER THE MICROPHONE

Language most shows a man. Speak that I may see thee.

—BEN JONSON

A turn of the dial, and "This is London," or "This is Boston," or Chicago, or New York, or San Francisco, speaking to us in the intimacy of our own living-rooms, as easily "on call" as the friend on a party line!

The radio has probably done more than any other modern invention to revolutionize our daily living. It provides us with news from all over the world at the very moment the news events are happening; it brings into every home, rural as well as urban, the voices of kings and statesmen whom we often hear even as they chat informally; it brings to any one who desires to listen the music of the great masters played by the finest orchestras in the world. All these contributions are stupendous; they stir our imaginations to the depths.

But there is another contribution, perhaps greater than all these, less obvious but no less far-reaching; radio has become the greatest of all speech teachers. Today thousands of people all over the country are hearing over the air waves better speech than they are accustomed to in their immediate environment. Thus those who wish to do so have an opportunity to compare the speech ways of their own locality with those



Will this be his Waterloo?

in other parts of the country. Everywhere, through the incentive provided by radio, people are becoming interested in good speech, effective speech, correct habits of speech, as they probably have never been in any other period of the world's history. Industries are establishing speech courses for their employees, schools and colleges are making speech training a requirement for graduation, men and women in public life are flocking to the speech clinics that have sprung up like mushrooms, almost over night, in many sections of the country in response to the growing demand for better speech.

There is rapid increase in the opportunities for people in every walk of life to have some part in radio programs. Local stations are eager to sell more time to business concerns that will do their own advertising. Clubs, community groups, schools are broadcasting programs of various kinds; the ever-popular quiz programs offer amateurs additional opportunities. Most people feel that they would like the experience of going on the air at least once.

When your chance comes, how will your voice sound to others as it comes to them through the microphone? If you want a pretty good idea, have an electrical recording made and then listen to the sound of your own voice as it is played back to you. Most persons are somewhat disturbed when, for the first time, they hear their voices objectively in this way. The microphone and the electrical recording both have a way of exaggerating our peculiarities of voice, as if they took fiendish delight in "showing us up." If you speak with a nasal twang, that twang is more apparent over the air than in ordinary conversation. If you have any form of speech hesitancy, if you swallow your vowels instead of placing them forward in your mouth, if you fill the awkward pauses with *ur* and *uh*, you may be sure that the merciless micro-

phone will, in the truest sense of the word, broadcast all these homely traits.

REQUIREMENTS FOR RADIO SPEAKING

Although a good speaking voice is usually a good radio voice, the following precepts are of even greater importance over the radio than in ordinary speech.

1. A voice of medium pitch registers better than one of very high or very low pitch. A high-pitched voice is likely to sound shrill or screeching through the microphone; one of low pitch is not always audible.
2. Distinctness of speech is essential, but over-preciseness is unpleasant and annoying. It is not enough that articulation and enunciation should be good; they must seem easy and natural rather than assumed for the occasion. What we enjoy hearing is not the loud voice, but the quiet tone.
3. Personality as reflected in the voice is very important. A dull, colorless voice usually fails to deliver its message because the radio audience can and usually does silence such a voice by a turn of the dial. A good radio voice is warm, friendly, alive.
4. Coughing, sneezing, clearing the throat, smacking the lips, audible breathing, rattling of papers—all these sounds are exaggerated over the radio as if by a megaphone. No matter whether they happen to amuse the audience or annoy it, such sounds are blemishes because they divert the listeners from the question at hand.
5. Radio speech must above all sound like *speech*. Listeners must feel that they are being *talked* to, not *read* to. The conversational tone, friendly but not familiar, casual but not careless, marks the good radio manner. Radio listeners object to being talked down to or patronized; they object to high-pressure salesmanship full of false gusto; they appreciate and respond to courtesy, sincerity, and genuine friendliness of manner.

EXERCISES IN LISTENING TO VOICE QUALITY

If a radio voice and manner are good, they do not distract us and we devote our attention to the program. That is as it should be. As a student of speech, however, you will find it worth your while now and then to listen simply to the *voices* that come to you over the air, trying to analyze their characteristics, without thinking at the moment what they are saying. Because radio speech standards are high, you will usually hear speech that is distinct, voices that are well-pitched, that have flexibility, resonance, and personality. But you will occasionally hear an untrained voice that suffers by comparison.

1. Do you generally prefer a man's or a woman's voice over the radio? Why? Why are most station announcers men? What women have voices that you find most acceptable over the radio?
2. Do you now and then hear a news commentator whose voice is pitched too low to be easily audible? Why can the radio be more selective in its choice of announcers than in its choice of news commentators?
3. In your radio listening, concentrate for a time on distinctness of speech. What speakers can you name who are always distinct without being painfully precise? Can you mention any who speak with exaggerated precision?
4. Personality in speech is difficult to define, but it is the quality that is probably responsible for our saying that we *like* this or that speaker on the air. What radio voices have come to be familiar names in your household? Try to analyze the appeal that they have for you.
5. Are you occasionally conscious of the fact that some one is *reading* instead of *speaking* on the air? An announcer may have a typewritten news item thrust into his hands during his program; he has no time to read it silently be-

fore he broadcasts it. Even though he has been trained to meet just such emergencies, he will now and then stumble, misread, and lose for the moment his conversational tone. If you listen carefully, you may occasionally detect this reading manner.

6. Listen to amateur programs for the purpose of contrasting the trained with the untrained voices on the air. Your speech lessons should make it possible for you to diagnose, in many instances, the exact weakness in a voice. Using the check sheet for speech analysis in Appendix A, try to analyze in some detail the voices on such programs.
7. What advertising programs annoy you because of their high-pressure tactics? What advertising on the air do you find least objectionable? Why?

PROFESSIONAL RADIO TRAINING

Radio today is a highly specialized field that demands skilled workers in many departments. Those who do the actual broadcasting—announcers, entertainers, speakers of all kinds—undergo special training for their work. We are told that an announcer must first of all be intelligent; that he must have good radio personality and a pleasing voice; that he must speak good English and have command of at least one foreign language. Some of the large studios have their own training classes for announcers; they maintain the highest standards of speech, voice, and diction.

In *Scholastic*, Gretta Baker gives us a glimpse into an announcers' class at the NBC studios. She writes: ¹

We entered a small studio furnished like a living-room with easy chairs, lamps, and sofas. Six young men were awaiting our arrival, some of them in guides' uniforms.

"Tell me, who are these boys?" I asked as we entered the control room.

¹ Reprinted from *Scholastic Magazine*, by permission of the editors.

"Some are guides, like this fellow starting to read now. Others are page boys or receptionists. But they all want to be announcers."

"Do you admit any boy who wants to be an announcer, Mr. Russell?"

"Oh, no. The boys in this class have all passed the announcers' auditions."

"Will these boys eventually become announcers on the network?"

"A few may become junior announcers here in New York; others may get jobs in outside stations." Here Mr. Russell stopped to criticize the boy at the microphone.

"You're *reading*, Bartlett, not *talking*. That script is given to you to make your job easier. But if you can't make it sound as if you're *talking*, then throw away the script."

Bartlett started reading, this time with animation, but when he came to the word "student," he made it "stoo-dent."

"Stop right there," Mr. Russell interposed. "I thought we drilled last week on words with long 'u.' That word is 'styoo-dent.' Harrison, read me that list of 'long-u' words."

Harrison read from his note-book such words as "news," "New York," "Tuesday," "avenue," "assume," being careful to give the long "u" as it is pronounced in "music."

"I want to hear Mitchell," Mr. Russell remarked at this point. "Step up to the mike and talk for twenty seconds on the European situation. All right, ready, go!"

The stop-watch marked the seconds as Mitchell talked. Beads of perspiration stood out on his forehead when he finally sat down.

"Good work, Mitchell! But you made one bad mistake in grammar. You said, 'Between you and I.' Remember, it's the objective case after prepositions." Mr. Russell turned to me. "You're getting a fair sample of what we do in the Announcers' Class. But in spite of all I can do to help, these boys still need further training through the medium of practical experience on a network station, handling all kinds of programs and getting

experience in all types of announcing. Most of our best announcers have started in that way."

QUESTIONS FOR CLASS DISCUSSION

1. Why are the qualifications for an announcer's job so exacting? Do any of the requirements seem to be unreasonable? Explain.
2. Can you read aloud without losing animation? Would your reading meet with the approval of Mr. Russell of the NBC Announcers' Class? Demonstrate your ability by reading aloud the account here reprinted from *Scholastic*.
3. What boy, or boys, in your speech class might qualify for an announcer's job because of voice, speech personality, and the ability to read?
4. Can you pronounce the word *student* and other words containing the long "u" sound in a way that would meet with Mr. Russell's approval? If not, turn to page 150 and review the drill exercises on that sound. Listen on the radio for *news*, *Tuesday*, and so forth.
5. How much can you say *ad lib.* in twenty seconds? (The term *ad lib.* is used for impromptu radio speaking.) Try this exercise if you want to find out. As you stand before the class, have a timer ready to give you the signal at the start and at the end of twenty seconds. Then let some one suggest a topic of school or community interest for you to talk on; but allow yourself no time for preparation. When you have finished, get the reactions of your audience on your ability to talk readily, to use good sentences without filling the gaps with *ur*, or *uh*, and to hold attention.

RADIO TRAINING IN SCHOOLS

Modern schools are being equipped with public address systems, and students in these schools have opportunity to get actual experience on the air. Many schools have organized radio classes where students learn to plan programs, to write

scripts, and to announce school events in daily or weekly news broadcasts. Schools without public address systems make arrangements with their local stations to have students broadcast their own programs. Local stations are usually glad to cooperate in such programs and extend every courtesy to visiting groups.

The Radio Class at John Marshall High School in Rochester, New York, has charge of announcing all school activities over the public address system. The following scripts illustrate the way in which this school provides its students with opportunities to get the kind of practical experience recommended by NBC.¹

1. *Radio Script Advertising a School Party*

In order to raise enough money to secure a really good orchestra for a school party, it was necessary to "drum up" a big attendance. To the Radio Class went the assignment to arouse enthusiasm for the dance.

[*music up and under—Mendelssohn's "Spring Song"*]

ANNOUNCER. Ah, good morning, Marshallites. You are listening to station JMHS. Spring is here once again, and with spring come many welcome signs of the world awakening. Even Horatio and Alphonse are waking up—now that school is over for the day and they have successfully raided the refrigerator in the kitchen of Alphonse's home.

HORATIO. Gee, Alphonse, this strawberry shortcake sure is luscious. Spring is come. D'you know it?

ALPHONSE. Yeah, Horatio, it comes around every year about this time.

HORATIO. Doesn't it make you feel ambitious? Almost like taking a girl out.

¹ The scripts were written by the students and are reprinted here by permission of their teacher, Miss Katharine Monaghan.

ALPHONSE. Oh, I've got the ambition, but what'll I use for money?

HORATIO. Well, we could borrow; but, no—dates cost too much. We'd better just forget it.

ALPHONSE. Yeah, that's right, Horatio. Just forget it—forget girls—forget—

[*bell rings three times*]

HORATIO. Better answer it, Alphonse. Maybe Mrs. Plutzum wants to know where her cat is again.

[*click of receiver being lifted*]

ALPHONSE. Hello. Oh, hi, Marjorie. How is every little thing?—No, we're not doing anything—Supper?—Oh—Oh, swell—yeah, that would be very nice, Marjorie.—I'll tell Horatio right away.—S'long.

[*receiver click*]

HORATIO. [*coming on mike*] Is everything all right, Alphonse?

ALPHONSE. Not exactly, Horatio . . . We're having supper at Marjorie's house on Saturday night. Dottie's going to be there too.

HORATIO. Are they cooking it?

ALPHONSE. Oh, no, don't worry; her mother is. But we've still got troubles.

HORATIO. Such as what?

ALPHONSE. Did you ever know a girl who didn't have something up her sleeve when she began doing the unexpected?

HORATIO. All girls do the unexpected if you ask me. Why, what's so unusual about being invited to supper?

ALPHONSE. What are we going to do after supper with one buck between us?

HORATIO. Oh! Oh, I get it.

ALPHONSE. Yeah, I'll say you will if we don't think of something pretty soon.

HORATIO. We could take them to the movies.

ALPHONSE. Yeah? Well, multiply the price of a balcony ticket by four, and then add four ice-cream sodas, and where do you come out?

HORATIO. Gee, it would take an Einstein to figure that one out.

ALPHONSE. Horatio! I've got it! Do you like to dance?

HORATIO. That depends. How much?

ALPHONSE. Fifty cents a couple. A real orchestra to dance to, too.

HORATIO. Hey, wait a minute. Where are you going to get an orchestra to dance to at fifty cents a couple?

ALPHONSE. Our own school, stupid. I just thought of it. Saturday night they're having that sport dance with the Rochester Rhythm Ramblers we've been hearing so much about.

HORATIO. Say, that's a swell idea. Do you think the girls will go?

ALPHONSE. They'll have to—or stay at home. Besides, the more I think about the idea the better I like it. They're going to have punch too.

HORATIO. Well, if the punch is half as good as that strawberry shortcake was, I'm all for it.

ALPHONSE. Yeah. I hope my mother wasn't counting on it for supper.

HORATIO. Oh, boy! Maybe I'd better go while the going's good. I've got to work tomorrow, anyway; so I'll beat it along home and get my white trousers pressed.

ALPHONSE. S'long. See you tomorrow.

ANNOUNCER. Okay, Marshallites; and we'll all be expecting to see *you* tomorrow. Dancing begins in the gym promptly at eight o'clock and continues until eleven. Let's assure ourselves of a good time tomorrow night by supporting the student government in this big undertaking. Whether or not we have future dances, is up to *you*.

2. *Radio Script Advertising a Basketball Game*

Attendance at basketball games had fallen off rather badly during a season when more games were being lost than won. The Radio Class tries to bolster up the weakening morale of the school.

ANNOUNCER. Station JMHS calling all culprits, calling all culprits. [*fade*]

GAVEL. 1-2-3

CLERK. Silence in the court!

JUDGE. The court is ready to begin.
Bring the guilty culprit in!

CLERK. Go, some one, and quickly fetch
Before the judge the guilty wretch.

[*door opens and closes*]

JUDGE. So you're the culprit in this case;
And now court justice you must face.

CULPRIT. Oh, your honor, I—well, you see,
I didn't do it purposely.

JUDGE. Not on purpose, you now say?
What is then your excuse, I pray?

CULPRIT. I—I—that is—well—
Oh, judge, it's awfully hard to tell.

JUDGE. Well, I'm afraid it's up to me
To decide how guilty you may be.
First I'll mention, one by one,
The many things you should have done.
You haven't gone to see a game,
Or cheered the team—ah, you blush with shame!
You haven't helped the boys come through,
With flying colors for the Orange and Blue!
Not once have you gone, *one single time!*
To me *that* seems the darkest crime!

CULPRIT. But, your honor, I'm sure you know
Their scores of late have been quite low.

JUDGE. So *that's* the reason! At last I see;

AS OTHERS HEAR YOU

It now becomes quite clear to me. [*pause*]
 It's all your fault, and those like you
 Who haven't helped the team come through.
 It is because of just your kind
 That Marshall is away behind.

CULPRIT. Oh, your honor, please, please wait!
 Is it—is it quite too late?
 Just tell me, please, what I can do
 To make us all proud of the Orange and Blue.

JUDGE. So, you're ready to reform at last;
 You're ready to repent your past!
 Well, just be certain then to be
 In the gym today at exactly three.
 Our boys—that is, I mean our *men*—
 Will there play Madison's Five again.

CULPRIT. Madison's Five? Why, that sounds grand!
 You certainly can bet I'll be on hand!

[*music coming up*]

CULPRIT. Your honor, is that swing I hear?
 It sounds like music to my ear.

JUDGE. Before the game you'll have a chance
 To let yourself go, and dance and dance!

CULPRIT. Oh, a dance before the game can start,
 In the gym today—Judge, bless your heart!
 Today you bet, at exactly three,
 In the gym you certainly will see me.

JUDGE. And you are sentenced now to tell
 All Marshallites to come AND YELL!

CULPRIT. A delightful sentence, I'm telling you.
 All you Marshallites so true,
 Come and yell for the Orange and Blue.
 Come and cheer our team to fame,
 For today's the day we win the game!

ANNOUNCER. Station JMHS calling all culprits, calling
 all culprits, Station JMHS. [*fade*]

3. *Radio Script Advertising a New Course: Home Economics for Boys*

A Home Economics course for boys was something new, and the boys were a bit afraid of it. It might be all right for girls—but any boy who registered for it certainly must be an awful softy! The Radio Class was given the task of trying to “sell” the course to the school.

ANNOUNCER. This is Station JMHS announcing: THE MAIDEN’S DILEMMA, OR HOW TO SAY IT WITH FLOWERS.

[*music—“Tea for Two”—fade*]

MOTHER. Betty, dear, I’m worried about you.

BETTY. Why, Mother?

MOTHER. You’ve acted so gloomy and depressed lately. You’re not like yourself at all.

BETTY. I’m sorry, Mother. I’ve just been doing a little thinking.

MOTHER. It looks as if you’d been doing a little writing. What is it you’re so busy with?

BETTY. Just a letter, Mother.

MOTHER. A letter?

BETTY. Yes; please don’t ask me about it now. I’ll tell you everything later.

MOTHER. All right. But as soon as you finish I wish you’d go outdoors. You look as if you need fresh air and sunshine. I’ll leave you alone to finish. [*fade*]

BETTY. Thanks, Mother—Let’s see what I’ve written:

Dear Dorothy Dix,
I’m in quite a fix.
Just don’t know what to do.
I need your aid,
I’m a worried maid;
I leave it up to you.
I know a lad
As fine as Dad—

AS OTHERS HEAR YOU

But it only makes me blue.
At picnics he's a flop.
He can't cook a steak or chop.
His clothes are not well pressed,
He never looks well dressed.
His table manners I abhor.
Going out is fun no more.
He's good looking, I like him,
But—I'm out on a limb,
Just waiting, Miss Dix,
Trusting in you—
Please tell me what a girl should do. [fade]

[*music bridge*]

ANNOUNCER. The place is John Marshall High School.
The time is 8:10 A.M.

TOM. Hello, Jack. How does it feel to be back in school?
Have a nice vacation?

JACK. Why, Tom! I didn't know you were coming back here!

TOM. Oh, I just decided to take a post graduate course
and enter college next fall.

JACK. Say, that's fine. What subjects are you taking?

TOM. Oh, economics, typing, ancient history, home economics.

JACK. Home economics? Aw, you're kidding. Only the female of the species takes that.

TOM. No, Jack. I really think that a cooking class for men is something that we should have had long ago. Look at the press in my pants. You like?

JACK. Aw, my mother presses my pants just as nicely. That is, when she gets around to it. I guess these I have on don't look so good.

TOM. Yes, but Jackie, my lad, these pants were pressed by yours truly in the home economics class.

JACK. Oh, yeah? And I suppose you washed and ironed the shirt you have on?

TOM. Easy, there. You're a bit ahead of the schedule. But before I get through with this course I'll be able to do a shirt up in the same kind of style that now costs me fifteen cents per.

JACK. So, what?

TOM. Well, I can save money pretty fast at that rate, and I'm going to need it next year . . . Jack, did you ever make blueberry pancakes?

JACK. Hey, who do you think I am? Head chef at the Sagamore?

TOM. Well, Jackie boy, the head chef at the Sagamore would have been *delighted* to eat some of the blueberry pancakes I produced down at Kay's cottage last Saturday. And before the next blueberry season comes around, I'll be making blueberry pies.

JACK. Have a heart, boy! You make my mouth water, and it's still four hours before lunch.

TOM. You know, Jack, I'm learning some things in that class I never knew before. I always feel awkward at homes like—well, you know—Kay's and Betty's, where they have everything—so many knives and forks, and four or five courses at a meal. I'm always afraid I'll make a mistake and use the wrong fork. But before I get through with this course, I'll know how to *set* a table like that!

JACK. Honest? Gee, I always feel like that too when I'm over at Betty's. Do you suppose it's too late for me to get into that class? I don't want to sling hash in a lunch joint, but after all, why shouldn't a fellow have a specialty he can toss off on a Sunday evening? Now, shrimp wiggle—
[fade]

[*music coming up—fade*]

ANNOUNCER. Several weeks later. The scene, Betty's home.

BETTY. [*off mike*] Mother! Oh, Mother!

MOTHER. Yes, Betty. I'm in the kitchen.

BETTY. [*coming up*] Mother, *what* do you suppose has happened?

MOTHER. Not more advice from Dorothy Dix?

BETTY. No. Anyhow, that doesn't matter now . . . Jack has invited me over to his house for supper Sunday evening. He says he wants to make a shrimp wiggle and some corn muffins! *Himself!*

MOTHER. Well, dear, I'm not surprised. I think that Jack has improved a good deal since school began in the fall.

BETTY. Have you noticed it too, Mother?

MOTHER. I certainly have. He looks neater, and he seems somehow to be less awkward. I suppose he's just growing up.

BETTY. No, Mother, that isn't it. It's that home economics class.

MOTHER. Home economics for boys?

BETTY. Yes. Really, the boys in that class are the nicest boys in school to go out with. They learn so many useful things. I think it should be a required course for boys!

ANNOUNCER. Yes, Betty, and so do we! That's why John Marshall has organized its first home economics course for boys. Miss Schamel still has room for several more enrollments, but because of limited equipment she cannot take more than twenty-six. All you boys who are interested may apply in person to Miss Schamel or leave your names with the secretary in the office. No applications will be considered after 3 P.M. on Friday. What will *your* Sunday specialty be?

[*music*]

ANNOUNCER. This is Station JMHS signing off.

4. *Radio Script Advertising School Banking*

Saving is unfortunately not a popular pastime; but thrift is one of the lessons that should be learned in youth. In its advertising campaign, school banking receives the assistance of the Radio Class.

[*siren, up, down, and fade*]

ANNOUNCER. What does a siren mean? Whether it's heard in a war-torn country before a "black out" or on a peaceful highway as a fire engine clangs out its warning, it means *danger!* Danger doesn't necessarily mean physical destruction. There is danger lurking around the corner every day of our lives— Listen carefully— This might be you.

[*music—"Pennies from Heaven"*]

ANNOUNCER. Our scene is the corner of Marshall's lunch room—two boys are talking earnestly.

BILL. Let's get our lunch, Jack.

JACK. No, Bill, I'm not hungry. Trouble—trouble—all I got is trouble.

BILL. What's the matter, chum? Got seventh again? Or did you get caught taking candy away from the little sister?

JACK. Neither. Haven't you heard? Jean's giving a swank dinner at the country club. She wants me to be her escort.

BILL. [*laughing*] You call *that* trouble? That doesn't sound bad to me. Holy cow! It's the chance of a lifetime!

JACK. Oh, you don't get the drift, Bill. This means flowers for Jean, renting a tux, and cab fare home. If I'm lucky I'll get out of it for a five-spot. Oh me—the world is cruel to youth.

BILL. I might have guessed it. You're out of funds again. Jack, don't you ever save any money?

JACK. No—somehow—I never think of it. At a time like this I wish money grew on trees.

BILL. Well, it doesn't. I could lend you some money—but gosh! Jack, why don't you go on a budget?

JACK. Budget? That's a laugh. First of all you've got to have something to budget, haven't you?

BILL. Say, you can't tell me you never get any money from your folks. You have a paper route too.

JACK. Oh, sure, I get my hands on money once in a while,

but I can never hang on to it. It just seems to burn a hole in my pocket.

BILL. Jack, I can see right now you're never going to make a business man unless you change a lot. Why don't you make your money work for you and make more money?

JACK. Hey, wait a minute, Houdini. Maybe I got lost, but I don't get it.

BILL. It's simple—*bank* your money.

JACK. Oh, is that all? For a minute I had visions of myself holding the world on a golden platter.

BILL. Well, I can't promise you that; but Jack J. Smith, financier, doesn't sound bad, does it?

JACK. I guess not; but how am I going to pay off my debts, meet my obligations, balance the budget, and bank too? O.K., Professor, answer me that.

BILL. With ease, my dear boy, with ease. Do it the way I do. Every Monday morning I bring my dime or quarter to school, sit at my desk like J. P. Morgan, and drop the money into the envelop. The money goes to the bank, I'm a richer man, and my family's happier. Simple, isn't it?

JACK. Not too simple; but, gee, with a little coin in the old sock I could get a couple of loud shirts, make a down payment on a jalopy—

BILL. Ah, Ah! Remember the budget.

JACK. You bet I will, Bill. I guess I'll have to curb my yearning for fancy clothes.

BILL. Sure, you will. You know, by the time I graduate I'll have enough to see me through two or three years of college.

JACK. See you through college! How much do you bank each week?

BILL. Between twenty-five cents and a dollar. Right now I'm putting most of that into Defense Stamps.

JACK. I thought you said a dime.

BILL. Well, a dime's a good amount—even a nickel. The way you spend money, you're headed for bankruptcy. Tough way to begin life.

JACK. Bankruptcy? Jail you mean; I'm always in debt.

BILL. Come on, cheer up! You know, saving really makes you happy.

JACK. Do you think Jean'll mind if I slow up on buying flowers?

BILL. Certainly not. No girl wants to live in borrowed splendor. She prefers some one dependable.

JACK. Well, I'll start Monday, deposit my nickel, burn my bridges behind me. Jack Rockefeller, Junior, is my name from now on.

BILL. How about some lunch now? I'm famished.

JACK. My appetite's returned, too. Boy, am I going to save!

[*music—"Pennies from Heaven"*]

ANNOUNCER. Another spendthrift found a way out by systematic saving. How about you? Are you saving? If you don't wish to go to college, save for something that you want to own. Learn to bank. There'll be a lot of rainy days ahead; better be prepared. Start to save now and watch your money grow. Monday's Banking Day. The bank will come to your homeroom. Step right up with your money. It will be a step in the right direction. This is Station JMHS signing off. [*gong*]

STAGING A STUDIO SHOW

When a radio show is being put on the air in one of the large studios in New York, there is often an audience in the room. Many of the variety programs—those that combine music, jokes, short skits, and so forth—want an audience that will laugh in the right spots and clap between numbers. Applause of this sort helps to “sell” the show to the radio audience. In order to make sure that the studio audience does

laugh and clap when, and only when, the director desires, large printed signs reading *Laughter* and *Applause* are held up from time to time. At all other times the audience must maintain silence.

Plan to present in your speech class four studio shows, using each of the four scripts included in this chapter. Grouped around a "dummy" microphone, the announcer and a reading cast can put on their show while the rest of the class constitutes a studio audience. Select a sound-effects man for each show; his job is to provide the music and to see that the telephone bell rings, the door opens and closes on time, and so forth.

Sound effects in the big studios are produced in strange and ingenious ways. The sound of galloping horses can be made by clapping two wooden blocks together; the crackle and roar of a huge fire can be imitated by rattling a piece of cellophane before the microphone; rain is made by shaking sand from a sieve on to a hard surface, or by letting water trickle from a cup into a larger vessel of water. Experience and the trial-and-error method have taught sound-effects men what they know about their jobs.

In producing your shows, work for a professional tone and for conversational reading of lines. There must be no dragging or delay, each reader picking up his cues quickly so that the whole performance can be bright and snappy.

WRITING SCRIPT

The term *script* is used to designate the typewritten instructions for any program on the air. A script is, in fact, the entire program written out. If you have never seen a professional script, select some member of your class to go to a local radio station and ask permission to borrow a script

which may be displayed on your bulletin board. All script must be typewritten, double spaced, with directions for sound effects where they are needed. Sound effects are usually typed or underlined in red.

A radio program depends for its effect entirely upon voice and sound, and the script-writer must of necessity be guided by this fact. A one-act play, for example, even though it may be just the right length for a radio drama, must be rewritten for broadcasting, and in the rewriting provision must be made for substituting sound effects for stage directions that deal with either setting or action. The script writer keeps in mind these general principles:

1. Dialogue should be short and snappy. Long speeches are not so effective as crisp, short sentences, conversational in tone.
2. Only a few characters should be used because the listening audience has difficulty in distinguishing voices when there are too many on the same program. For the same reason the voices chosen should be quite different in quality and pitch.
3. Characters in the script should call each other by name, at least during the first few seconds, so that the audience can identify them.
4. Action should begin promptly and the story or theme get under way quickly.
5. In a dramatic script the time and place of the action must be given by the announcer or indicated in some way by the speakers themselves. For example, in the script advertising a school party on page 164, the announcer tells us in his opening remarks where Horatio and Alphonse are. In the second script, page 167, the audience is told only indirectly that the scene is a courtroom, the evidence being the sound of the gavel, the clerk's command for silence in the

court, the judge's announcement that court is ready to begin, and so forth. In the same program it is necessary for the listener to *hear* a sound that is unmistakably the opening and closing of a door. He cannot, as on the stage, *see* the door open and close.

6. Music bridges, or transitions, are used to indicate a change of setting or the lapse of time; but the conversation that follows or a statement by the announcer must make clear the exact nature of the change.
7. Radio scripts used over commercial stations must be exactly timed. When the station director allows a school fifteen minutes for a broadcast, he expects a fifteen minute program, no more, no less. Many rehearsals and careful checking of time with a stop-watch must precede the successful radio performance.

EXERCISES IN PLANNING AND PRODUCING RADIO BROADCASTS

1. With the instructions for script-writing in mind, reread the four student-written scripts included in this chapter. In your judgment do they represent good script-writing? Wherein could they be improved? Be prepared to discuss them in class.
2. From the point of view of the script-writer or the production manager, listen to radio programs of different types and try to familiarize yourself with the technique used in the variety program, the dramatic program, the quiz program, and so forth. Then, as a class project, write the script and plan and produce the broadcast for one or more of the following series of programs. These may be given over the public address system or as mock radio broadcasts, or they may be staged as studio shows in classroom or assembly hall.

Plan a program that will announce or advertise some activity within your school: an athletic event, a concert, a

play, or social function. Be sure to give all the necessary information and to present the undertaking in a manner that will arouse the support of the student body.

Rewrite for radio presentation a short story, a one-act play, a narrative poem, or several scenes from a longer piece of literature. Keep in mind the limitations of the radio audience: they can *hear* but they cannot *see*.

Plan a variety program. Enlist the talents of the class in a program that includes music, jokes, humorous skits, and so forth. Organize it well so that it can be run off smoothly. Keep your program in good taste throughout.

Plan and produce a quiz program. You may have a board of authorities—like *Information, Please* or the *Quiz Kids* program—who answer, *ad lib.*, questions that have been carefully worded in advance; or you may make use of the “step right up to the microphone” method, in which the persons to whom the questions are put are chosen at random from the audience. Script should be carefully prepared for such a program, for about the only *ad lib.* part of the program is in the answers; the opening remarks, the continuity, the questions, even correct answers—in order that the questioner may not become confused—are written out. Comments not anticipated in advance will undoubtedly slip in when the program actually goes on the air.

Select a news commentator to summarize school news for the week just ending, or to outline next week’s calendar. Such a program, as a weekly feature, can serve a worth-while purpose in any school, provided it does not degenerate into a “personal” column.

Plan a literary program commemorating the anniversary of a writer. Arrange to have one speaker give some biographical data; others to read, with helpful explanations, selections from his writings. Perhaps a short skit can be introduced to dramatize incidents in his career.

Plan a program urging the students in your school to help the United States Victory Program by purchasing Defense Stamps; or to support the Red Cross; or to volunteer for home defense.

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- LAWTON, Sherman, *Radio Speech* (Boston, The Expression Co., 1932).
- LOWELL, Maurice, *Listen In* (New York, Dodge Publishing Co., 1937).
- MORRIS, James M., *Radio Workshop Plays* (New York, H. W. Wilson Co., 1940).

The United States Department of the Interior, Office of Education, will furnish free on request the following three pamphlets:
Radio Glossary. A workbook of terms used in the production of radio programs.

Radio Manual. Suggestions to schools and non-professional groups for the production of educational radio programs.

Catalogue of the Educational Radio Script Exchange. This catalogue lists many scripts available for school use, one copy of each furnished free on request. Schools have the privilege of duplicating the scripts for their own use. Every school should have a copy of this catalogue.

Scholastic, a high-school magazine, publishes scripts from time to time. It sponsors a script department known as the Scholastic Radio Guild, 250 East 43rd Street, New York. Write to the Guild for information in regard to membership.

18

THE CONSONANTS P, B, AND M

Trippingly on the tongue

When Hamlet, in Shakespeare's play, is giving the actors final instructions for their performance before the king and queen, he admonishes them in these words:

Speak the speech, I pray you, as I pronounced it to you,
trippingly on the tongue. But if you mouth it, as many of
your players do, I had as lief the town crier spoke my lines.

You have probably never heard a town crier, but you have often heard his modern counterpart, the newsboy on the street corner, shout some unintelligible jargon that you could interpret only after you had caught a glimpse of the headlines. You have also heard a train announcer call out a jumble of sounds that you supposed was a list of stations at which the train would stop, although you were unable to distinguish one name from another.

The newsboy and the station announcer—like the town crier of an earlier day—have not learned the art of speaking their words “trippingly on the tongue”; they “mouth” them until the words become only an indistinct bellow—noise, not speech.



"Wuxtral Wuxtral!"

Well-rounded vowel sounds give depth and richness to speech. But it is the consonants that give to spoken language its distinctness and clarity, its ringing force and commanding vigor. Mobile lips, a tripping tongue, and a limber jaw are essential if consonants are to be clean-cut and intelligible. The newsboy and the train announcer both use voice enough to be easily heard, but because they do not clip off their consonants with neat precision, one word runs into another until all is "sound and fury, signifying nothing."

Alexander Graham Bell, inventor of the telephone, himself a teacher of speech, called the consonants the backbone of spoken language, the vowels the flesh and blood. Good speech—pleasant for social intercourse, effective for daily business, vigorous and powerful for leadership—combines well-articulated consonants with rich, round vowel sounds.

DEFINITIONS

A *consonant* is a sound partially obstructed by some organ of speech; for example, *p* is obstructed by the lips, *f* by the teeth and lips, *s* by the tongue, and so forth.

A *vowel* is a sound relatively unobstructed by tongue, lips, teeth, or palate.

GROUPS OF CONSONANTS

1. Consonants may be grouped in several ways. Thus, we may divide consonants according to the *place where they are formed*:

Sounds obstructed by:

Teeth—*th*, *th*.¹

Tongue—*t*, *d*, *n*, *l*, *r*, *s*, and so forth.

Lips—*p*, *b*, *m*, *wh*, *w*, *f*, *v*.

¹ The line through *th* signifies the voiced sound of *th*.

Practice making these sounds and notice how teeth, tongue, and lips are used.

2. We may also divide consonants according to the way in which they are formed:

Stopping the air and then suddenly releasing it—*b, p, d, t, g, k*.

Closing the mouth and allowing the air to pass through the nose—*m, n, ng*.

Allowing the air to go over the sides of the tongue—*l* is the only sound.

Making the air passage smaller so that a slight friction results—*r, f, s, th*, and so forth.

Practice making these sounds and notice what happens.

3. We may also divide the consonants into *voiced* and *unvoiced* sounds; these usually come in pairs and are formed exactly alike, the only difference being that in one you hear the voice, and in the other you detect only a slight murmur.

Try this experiment: Place your hands over your ears and pronounce the consonants listed below. You will hear a buzzing for the voiced sounds, but there will be no vibration for the unvoiced.

<i>Unvoiced</i>	<i>Voiced</i>
<i>f</i> (fail).....	<i>v</i> (veil)
<i>p</i> (pan).....	<i>b</i> (ban)
<i>s</i> (seal).....	<i>z</i> (zeal)

THE CONSONANTS P AND B

P and *b*¹ are the first of several pairs of consonants that you will study. The two sounds in this pair are formed exactly alike, but one (*b*) is voiced whereas the other (*p*) is unvoiced. *Peter bought a pair of polar bears.*

¹ The phonetic symbols will be indicated for consonants only when these differ in form from the printed letter.

To make the sound of *p* (as in Peter, pair, polar), close the lips gently and then let a slight puff of air force them apart; all that you hear is the slight puff of air being expelled. There is no *voice* evident. (Do not make the mistake of trying here to *pronounce* the letter *p*. It is just the *sound* of *p* that you are making.)

The sound of *b* (as in bear) is made in the same way, except that *voice* is now evident.

In making each of these sounds it is important that the lips be *closed* at the outset. If the lips are even slightly open before the puff of air forces them apart, the resulting sounds are likely to resemble those of the newsboy or the train announcer—not clean-cut, clearly enunciated *p*'s and *b*'s.

THE CONSONANT *m*

The sound of *m* is formed exactly like *p* and *b* except that the lips are not released, and the air must find an outlet through the nose.

With lips not too tightly closed, make the sound of *m* (as in murmur). If you prolong the *m*, it will sound like humming: *m, m, m, m, mmmmmmmmmmm*.

EXERCISES

1. *For relaxation:* With arms hanging loosely at the sides, let the head drop heavily forward and then roll to the right, around to the back, to the left, and forward again, completing a circle. Repeat several times, trying to feel completely relaxed.
2. *To exercise the lips:* Extend the lips forward, rounding them as though you were going to whistle; then let them relax and return to their normal position. Repeat several times. (This exercise may be accompanied by whistling. If you cannot whistle, try to learn. It is excellent exercise for strengthening lip muscles.)

3. Pronounce carefully the following groups of words:

peak	pill	pen	pan	poor	pall
beak	bill	ben	ban	boor	ball
meek	mill	men	man	moor	mall
purr	putter	pay	pore	pile	pound
burr	butter	bay	bore	bile	bound
murmur	mutter	may	more	mile	mound

4. For the sake of practice in distinct enunciation of the final consonant, exaggerate the final *p*, *b*, and *m* as you read these words:

cup	tub	boom	drop	knob	gum
pup	rub	doom	stop	Bob	hum
strap	curb	hymn	hoop	bribe	whom
map	blurb	dim	stoop	tribe	room

5. Try to pronounce distinctly all the consonants in the following words and sentences:

potato	pencil	pens	bumble	grumble	probably
pleasantly	mumble	depth	pumpkin	hiccough ¹	happen
suburb	superb	pickle	pardon	politely	remember

The pig pens were filled with big grumbling and snorting pigs, pushing each other around in the mud.

Politely begging our pardon, the gentleman bowed, smiled pleasantly, and passed by.

Bumble bees were thick in the blossoming potato patch.

"If you happen to hiccough, say 'pardon me' politely."

6. Give special attention to distinct enunciation of all *p*'s, *b*'s, and *m*'s in the following jingles:

Peter, Peter, pumpkin eater,
Had a wife and couldn't keep her.
He put her in a pumpkin shell,
And there he kept her very well.

—MOTHER GOOSE

¹ Pronounced hic'cup.

A certain young fellow named Beebe
Wished to wed with a lady named Phoebe.

“But,” said he, “I must see
What the clerical fee
Be before Phoebe be Phoebe Beebe.”

—UNKNOWN

Tra-La-Larceny

A heathen named Min, passing by
A pie-shop, picked up a mince-pie.
If you think Min a thief,
Pray dismiss the belief;
The mince-pie that Min spied was Min's pie.

—OLIVER HERFORD

7. Tongue twisters provide good exercise in careful articulation. Take them slowly at first, striving for accuracy rather than speed, and you will find that you can gradually increase your speed. Work for clean-cut enunciation of all final consonants.

If a big black bug bit a big brown bear, where is the big brown bear the big black bug bit?

If Peter Piper picked a peck of pickled peppers, where is the peck of pickled peppers Peter Piper picked?

Polly Puddles' poodle pup piteously pawed pretty Polly's pet Persian pussy.

19

THE CONSONANTS T, D, AND N

*Speak clearly if you speak at all;
Carve every word before you let it fall.*

—OLIVER WENDELL HOLMES

In *t*, *d*, and *n* we have another group of consonants that are formed almost exactly alike.

Teresa's dress is neat and trim;
Teresa's waist is small and slim.

To form the consonant *t* (as in *Teresa*) press the tongue firmly against the ridge of the upper teeth (not on the *teeth*, but on the gum or *ridge* just above the teeth), and then quickly release the tongue as you give the sound of *t*. You should hear the slight puff of air as it passes between the tongue tip and the gum ridge, but there should be no sound of *voice*.

The consonant *d* (as in *dress*) is formed in just the same way except that this sound is *voiced*. Make the sounds of *t* and *d*, alternating them slowly several times. As you make the sound of *d*, you will feel a vibration in the throat that is not present for the sound of *t*. If you will use your pocket mirror, you should be able to see a slight activity in the throat muscles caused by the voiced sound *d*.

The sound of *n* (as in *neat*) is formed just like *t* and *d* except that the tip of the tongue remains pressed against the upper teeth ridge and the air finds an outlet through the nasal passages. You should be able to feel the vibration in the nasal cavities and to hear the ringing nasal resonance as you prolong the sound of *n*.

Make the sounds of *t*, *d*, and *n*, one after the other, repeating several times. Clip the *t* and *d* off briskly but hold the *n* slightly longer for resonance. Notice that the tip of the tongue is particularly active for *t*. A sluggish tongue will give a thick, blurred sound instead of a crisp, clean-cut *t*.

t . . . d . . . nnnnnnn, t . . . d . . . nnnnnnn, t . . . d . . . nnnnnnn

EXERCISES

1. *To exercise the tongue:* With the mouth well open, curve the tip of the tongue upward until it touches the ridge just back of the front teeth. Repeat several times. Stretch the tongue out as far as possible, but do not let it touch the lower lip or the teeth. Make the tip just as pointed as you can. Repeat, to the count of ten, putting the tongue *out* on the odd numbers and drawing it *in* on the even numbers. If you find your tongue difficult to manipulate, practice these tongue exercises frequently at odd moments during the day. You will find additional exercises on pages 328-329.
2. *For relaxation:* Say the back vowels sleepily, dropping the head slowly forward as you do so: *ōō, ōō, ô, ô, ǒ, ǎ*. Repeat several times, trying to feel completely relaxed.
3. *Breathing exercise:* Stand. Inhale quickly and easily, raising the arms to shoulder level as you do so. Exhale slowly, dropping the arms to the sides. Repeat several times. If possible, have the windows open during this exercise.
4. Work for crisp, clear-cut enunciation of *t* and *d* as you

read aloud the following pairs of words. Prolong the *n* slightly for nasal resonance.

tan	tin	ten	tone	ton	train	tune
Dan	din	den	condone	done	drain	dune

5. In careless, everyday speech a final consonant is often slighted. For the sake of practice, exaggerate the sound of the final *t* and *d* in the words and the limericks that follow:

cut	tot	bud	road	late	wait	slept	grade
rut	dot	cud	toad	mate	hate	wept	spade
nut	not	mud	load	gate	rate	kept	trade
treat	blood	good	rind	curt	might	pad	
near	flood	would	behind	flirt	light	mad	
feet	dud	could	kind	hurt	height	bad	

Notice that the word *height* ends in *t* (not *th*). It is pronounced as if it were spelled *bite*, and it rhymes with *might* and *light*:

There was a young man of great might,
 Who grew to a glamorous height.
 He overwhelmed Mars,
 Subdued all the stars,
 But was scorched by the sun's blazing light.
 —UNKNOWN

There was a young fellow named Tait,
 Who dined with his girl at 8:08;
 As Tait did not state,
 I cannot relate
 What Tait and his tête-à-tête ate at 8:08.
 —CAROLYN WELLS

There was a young man from the city,
 Who met what he thought was a kitty.
 He gave it a pat,
 And said, "Nice little cat!"
 And they buried his clothes out of pity.
 —UNKNOWN

6. In some words the final *ed* is pronounced like *t*. Give a crisp final *t* sound as you read these words:

walked	assessed	nicked	dropped
talked	guessed	decked	stopped
balked	tricked	pecked	popped
dressed	flicked	wrecked	attacked ¹

7. In words of several syllables we sometimes carelessly drop, or at least badly slur, an occasional consonant. Such slovenly enunciation produces mumbled and indistinct speech. Read these words slowly several times, and then the sentences that follow, giving particular attention to the italicized letters:

hundred	recommends	contents	perfect
candidate	congratulate	textbook	perfectly
friendly	understanding	gentlemen	statistics
students	government	president	partner
sandwich ²	hesitated	education	chimney ³

The student who is satisfied with a "gentleman's C" is likely to have only a limited *understanding* of the *contents* of his *textbooks*.

Two hundred voters were at the train to *congratulate* their *candidate* on his return to the city after his election to high office in the *government*.

The principal *recommends* that all *students* try to establish a friendly *understanding* with their teachers.

Margaret *wept* as she *swept* the broken pieces onto the hearth.

The guests *attacked* (*a tak't*) the sandwiches (*sand-witches*) with gusto.

¹ Pronounced *attackt'*, not *attacked'*.

² Pronounced *sandwitch*.

³ Pronounced *chim'ney*, not *chimley*.

8. This tongue twister will probably give you some difficulty. Clear enunciation of all *d*'s and *t*'s when mixed with *s*'s requires skillful manipulation of the tongue.

*Amidst the mists and coldest frosts,
With stoutest wrists and loudest boasts
He thrusts his fists against the posts,
And still insists he sees the ghosts.*

20

HOW TO TELL A GHOST STORY

The person who knows how to tell a story successfully is a welcome addition to any social group. His stories may be merely anecdotes, bits of fun and humor, or they may be longer tales of personal experiences or strange yarns he has read. At Hallowe'en parties, or when a group is gathered around a camp fire on a moonless summer night, the ghost story provides a delightful kind of entertainment—some weird tale of goblins or spooks that will make the cold shivers run up and down the spine and turn every lurking shadow into a thing of dread.

The ghost story depends for its effect not so much on its content as upon the method of telling. Such vocal tricks as unexpected changes of pitch, dropping suddenly from high to very low voice, or rising from a customary tone to a piercing shriek of terror; sudden changes in rate, from ordinary speed to great rapidity, indicative of the pace at which the goblin may be advancing; hollow moans, full of resonance; deep groans and strategic pauses—all of these devices can be used to play upon the emotions of a susceptible audience. All that you have learned about breath control, about relaxation and pantomime, about pitch and resonance, about the richness of tone that comes from well-rounded vowels will help give your voice the facility and variety needed in the telling of a ghost story.



*When the night wind howls in the chimney cowl, and the
bat in the moonlight flies,
And inky clouds like funeral shrouds, sail over the
midnight skies—
When the footpads quail at the nightbird's wail, and black
dogs bay the moon,
Then is the spectre's holiday—then is the ghosts'
high-noon!*

—W. S. GILBERT

That prince of good story-tellers, Mark Twain, believed that to make a ghost story ghostly there is no device more effective than a pause. He once wrote: ¹ "The pause is an exceedingly important feature of any kind of story, and a frequently recurring feature, too. It is a dainty thing, and delicate, and also uncertain and treacherous; for it must be exactly the right length—no more and no less—or it fails of its purpose and makes trouble."

He has demonstrated for us his own technique in telling a ghost story, showing in particular just how he used the pause: ¹

On the platform I used to tell a negro ghost story that had a pause in front of the snapper at the end, and that pause was the most important thing in the whole story. If I got it the right length precisely, I could spring the finishing ejaculation with effect enough to make some impressible girl deliver a startled little yelp and jump out of her seat—and that was what I was after. This story was called *The Golden Arm*, and was told in this fashion. You can practice with it yourself—and mind you look out for the pause and get it right.

THE GOLDEN ARM

Once 'pon a time dey wuz a monsus mean man, en he live 'way out in de prairie all 'lone by hisself, 'cep'n he had a wife. En bimeby she died, en he tuck en toted her way out dah in de prairie en buried her. Well, she had a golden arm—all solid gold, fum de shoulder down. He wuz pow'ful mean—pow'ful; en dat night he couldn't sleep, caze he want dat golden arm so bad.

When it come midnight he couldn't stan' it no mo'; so he git up, he did, en tuck his lantern en shoved out thoo de storm en dug her up en got de golden arm; en he bent his head down 'gin de win', en plowed en plowed en plowed thoo de snow. Den all

¹ Reprinted by permission of Harper & Bros. from *The \$30,000 Bequest and Other Essays* by Mark Twain.

on a sudden he stop (*make a considerable pause here, and look startled, and take a listening attitude*) en say: "My lan', what's dat!"

En he listen—en listen—en de win' say (*set your teeth together and imitate the wailing and wheezing singsong of the wind*), "Bzzz-z-zzz"—en den, way back yonder whah de grave is, he hear a *voice!*—he hear a voice all mix' up in de win'—can't hardly tell 'em 'part—"Bzzz-zzz—W-h-o—g-o-t—m-y—g-o-l-d-en arm?—zzz—zzz—W-h-o—g-o-t—m-y—g-o-l-d-e-n arm?" (*You must begin to shiver violently now.*)

En he begin to shiver en shake, en say, "Oh, my! Oh, my lan'!" en de win' blow de lantern out, en de snow en sleet blow in his face en mos' choke him, en he start a plowin' knee-deep towards home mos' dead, he so sk'yerd—en pooty soon he hear de voice agin, en (pause) it 'us comin' *after* him! "Bzz-zzz-zzz. W-h-o—g-o-t—m-y—g-o-l-d-en arm?"

When he git to de pasture he hear it agin—closter now, en *a-comin'*—*a-comin'* back dah in de dark and de storm—(*repeat the wind and the voice*). When he git to de house he rush up-stairs en jump in de bed en kiver up, head and years, en lay dah, shiverin' and shakin'—en den way out dah, he hear it agin! en *a-comin'*! En bimeby he hear (*pause—arwed, listening attitude*)—pat—pat—pat—*hit's a-comin' up-stairs!* Den he hear de latch, en he *know* it's in de room!

Den pooty soon he know it's *a-stannin' by de bed!* (Pause) Den—he know it's *a-bendin' down over him*—en he kain't skasely git his breath! Den—den—he seem to feel someth'n *c-o-l-d*, right down 'most agin his head! (Pause)

Den de voice, *right at his year*—"W-h-o—g-o-t—m-y—g-o-l-d-e-n-arm?" (*You must wail it out very plaintively and accusingly; then you stare steadily and impressively into the face of the farthest-gone auditor—a girl, preferably—and let that awe-inspiring pause begin to build itself in the deep hush. When it has reached exactly the right length, jump suddenly at that girl and yell, "You've got it!"*)

(If you've got the *pause* right, she'll fetch a dear little yelp and spring right out of her shoes. But you *must* get the pause right; and you will find it the most troublesome and aggravating and uncertain thing you ever undertook.)

An amateur story-teller or speaker is often afraid of the pause. He is likely to keep going at the same rate of speed until he becomes monotonous and the listener's attention begins to wander. The experienced speaker has discovered the power that lies in effective pause and has learned how to use it advantageously. But pause is not the only device that Mark Twain has used in building up the effect of this story. Notice his use of sound the "wailing and wheezing sing-song" of the wind, and the "pat-pat-pat" of the approaching footsteps, both of which the negro imitates with his voice. Notice, too, his use of pantomime in the recurrence of the "listening attitude." These devices, although not so important here as the pause, all have a part in the effectiveness of the story.

You will realize too, as you attempt to read this story aloud or to tell it partially from memory, that change of pitch and change of rate of speed are also essential in building the story up to the climax at the end. The voice rises to a higher pitch in "Who got my golden arm?" and in the final yell, "You've got it!" As the ghost gets closer, the rate of reading becomes faster and faster, reaching its climax as the ghost finally bends over its victim.

ORAL INTERPRETATION OF PROSE

1. Practise reading "The Golden Arm" until you can get a really spooky effect, and make your listeners shiver and shake and jump when you spring the final surprise. The effect of the pause is worth studying—not only for the

sake of this story but for all speaking or oral reading that you may be called upon to do.

2. Read aloud the following passages in such a way as to arouse strong emotion in your listeners. Make use of strategic pause, of change in pitch and in reading rate, of pantomime, of any vocal tricks that will help you to produce the weird atmosphere of the ghost story. As you listen to each other's interpretation, comment upon the effectiveness of the reading, trying to decide why some of your classmates are more successful than others.

"Hello, below there! Hello, I say!"

I stood on the bank and looked down into the gully at the shadowy form below. It did not move or give any indication of having heard. And then, in broad daylight and before my very eyes, I tell you it vanished into thin air.

A stair squeaked. It squeaked again. I sat up in bed and listened intently. Yes, unmistakably some one was creeping slowly upstairs.

As she crept stealthily along the dark, narrow passageway, a sudden gleam of moonlight came through the high casement window and she discerned a human form standing close against the wall. She shrieked and tried to retrace her steps to the door. But in the darkness she could discover no opening in the cold stone wall.

"My dear fellow," he cried, "you look ill! Sit down by the fire and calm yourself. What is the matter?"

"Oh, save me! Save me!" I cried, for at the moment I saw the dreaded specter glide into the room beside me. "He's after me! Oh, *don't* let him get me!" But he had already seized me in his grasp. I struggled furiously for a few seconds, and then—he vanished as silently and as mysteriously as he had come. I stared into the stupefied countenance of my friend.

Suddenly the candle that I was holding flickered and went out. Before me lay I knew not what. Behind me were several flights of winding, rusty iron stairway that I dared not attempt to descend in the dark. Why had I undertaken this foolhardy

venture? Cold sweat came out on my forehead, and my heart pounded fiercely as I realized the dangers of my position. I was absolutely alone and in total darkness in a desolate ruin at the dead of night.

ORAL INTERPRETATION OF POETRY

Ghost stories may be told in verse as well as in prose. Read aloud, as effectively as you can, this story of the Fair Imogene who is carried shrieking to her grave by the ghost of her former lover just as she is about to cut the wedding cake at her own wedding feast.

Alonzo the Brave and the Fair Imogene

A warrior so bold and a virgin so bright
 Conversed as they sat on the green;
 They gazed on each other with tender delight:
 Alonzo the Brave was the name of the knight.
 The maid's was the Fair Imogene.

"And, oh!" said the youth, "since tomorrow I go
 To fight in a far distant land,
 Your tears for my absence soon ceasing to flow,
 Some other will court you and you will bestow
 On a wealthier suitor your hand."

"Oh, hush these suspicions," Fair Imogene said,
 "Offensive to love and to me!
 For, if you be living or if you be dead,
 I swear by the Virgin that none in your stead
 Shall husband to Imogene be.

"And if e'er for another my heart should decide,
 Forgetting Alonzo the Brave,
 God grant, that to punish my falsehood and pride,
 Your ghost at the marriage may sit by my side,
 May tax me with perjury, claim me as bride,
 And bear me away to the grave!"

To Palestine hastened the hero so bold;
His love she lamented him sore:
But scarce had a twelvemonth elapsed, when behold,
A Baron all covered with jewels and gold
Arrived at Fair Imogene's door.

His treasure, his presents, his spacious domain,
Soon made her untrue to her vows;
He dazzled her eyes; he bewildered her brain;
He caught her affections, so light and so vain,
And carried her home as his spouse.

And now had the marriage been blessed by the priest:
The revelry now was begun:
The tables they groaned with the weight of the feast;
Nor yet had the laughter and merriment ceased,
When the bell of the castle tolled—"one!"

Then first with amazement Fair Imogene found
That a stranger was placed by her side:
His air was terrific; he uttered no sound;
He spoke not, he moved not, he looked not around,
But earnestly gazed on the bride.

His vizor was closed, and gigantic his height;
His armor was sable to view;
All pleasure and laughter were hushed at his sight;
The dogs as they eyed him drew back in affright;
The lights in the chamber burnt blue!

His presence all bosoms appeared to dismay;
The guests sat in silence and fear:
At length spoke the bride while she trembled—"I pray,
Sir Knight, that your helmet aside you would lay,
And deign to partake of our cheer."

The lady is silent; the stranger complies,
His vizor he slowly unclosed;
Oh, then what a sight met Fair Imogene's eyes!
What words can express her dismay and surprise,
When a skeleton's head was exposed!

All present then uttered a terrified shout;
All turned with disgust from the scene.
The worms they crept in, and the worms they crept out,
And sported his eyes and his temples about,
While the specter addressed Imogene:

"Behold me, thou false one! behold me!" he cried;
"Remember Alonzo the Brave!
God grants, that to punish thy falsehood and pride,
My ghost at thy marriage should sit by thy side,
Should tax thee with perjury, claim thee as bride,
And bear thee away to the grave!"

Thus saying, his arms round the lady he wound,
While loudly she shrieked in dismay;
Then sank with his prey through the wide-yawning ground
Nor ever again was Fair Imogene found,
Or the specter that bore her away.

Not long lived the Baron: and none since that time
To inhabit the castle presume;
For chroniclers tell, that by order sublime,
There Imogene suffers the pain of her crime,
And mourns her deplorable doom.

At midnight four times in each year does her sprite,
When mortals in slumber are bound,
Arrayed in her bridal apparel of white,
Appear in the hall with the skeleton knight,
And shriek as he whirls her around.

While they drink out of skulls, newly torn from the grave,
Dancing round them pale specters are seen:
Their liquor is blood, and this horrible stave
They howl: "To the health of Alonzo the Brave,
And his consort, the False Imogene."

—G. L. LEWIS

RETELLING THE GHOST STORY

To be able to read a story aloud in such a way as to delight an audience is a worth-while accomplishment. But the time

and the place most appropriate to the ghost story demand that it be *told*, not read. It should, for instance, appear impromptu, not planned in advance. Its most favorable environment is total or semi-darkness, not the bright glare of the reading lamp. Ghost stories flourish in a realm far from books and libraries—around the camp fire at the edge of a sheltered lake, where the dark recesses of the forest lie close by; or before an open fireplace on a frosty October night, where flickering shadows place a weird apparition in every dimly-lit corner.

Prepare yourself with a ghost story for such an occasion. Read one of the stories recommended on pages 204-207 and prepare to tell it to the class. Do not memorize it or, at the most, memorize only a few key passages. Catch the *spirit* of the original story; read it several times to fix the important elements in your mind, and then develop your own technique in telling it.

You may, if you prefer, prepare to tell to the class either "The Golden Arm" or "Alonzo the Brave and the Fair Imogene."

TELLING AN ORIGINAL GHOST STORY

Prepare an original ghost story to tell to the class. Such stories are not difficult to make up. A simple formula or pattern is illustrated in "The Golden Arm"—a crime or injustice is committed against the dead (as in this case) or against some one who later dies. The dead person then haunts the living, seeking vengeance. Perhaps the crime is murder and the ghost of the murdered man or woman cannot rest in its grave until its foul murder has been avenged. As the story develops, terror mounts; it reaches a climax when vengeance has been attained. Frequently, as in "The Golden Arm," the climax is humorous, a member of the audience being made the victim.

Perhaps you can develop one of the prose passages on page 198 into a story.

The success of the ghost story depends upon the skill with which the narrator builds up terror, and here method is more important than content.

1. Place your story in a weird or spooky setting—a graveyard at midnight, a haunted house, a lonely spot in the depths of dark woods. A local setting will help give reality to your story—some house, lane, or field in your community which your listeners already associate with mystery or foul play.
2. Make use of *sound effects*: the clanking of chains, the creaking of rusty hinges, the rustling of garments, sobs, moans, sighs, and shrieks. Let sudden changes in *pitch* and in *rate* take your listeners by surprise; and watch, above all, for the opportunity to make effective use of *pause*.
3. If you can picture yourself, or a man or woman known to your listeners, as in some way connected with the events of the story, you establish another bond of interest and also help to give plausibility to your tale. Weave your story around your grandmother or the uncle whose portrait hangs over the fireplace in your living-room rather than around some purely fictitious character.
4. Edgar Allan Poe, in his *Tales*, secures his effect of mystery and horror in part, at least, by a carefully chosen vocabulary. The following words and phrases selected from his *Tales* may suggest a technique that you would like to imitate.

my blood ran cold

a groan of mortal terror

the low, stifled sound that rises from the bottom of the soul when overcharged with woe

a sight that chilled the very marrow in my bones

And now at the dead hour of the night amid the dreadful silence of that old house so strange a noise as this excited me to uncontrollable terror.

—From "The Tell-Tale Heart"

a dull, dark, and soundless day
 a singularly dreary tract of country
 a sense of unsufferable gloom
 a ghastly pallor of the skin
 an utter astonishment not unmingled with dread
 a low, moaning cry
 overpowered by an intense sentiment of horror
 feeble gleams of light

—From "The Fall of the House of Usher"

a dull, heavy, monotonous clang
 The figure was tall and gaunt and shrouded from head
 to foot in the habiliments of the grave.
 with solemn and measured step
 gasped in unutterable horror

—From "The Masque of the Red Death"

In telling your story, you may find these synonyms for
 "ghost" helpful in varying your vocabulary:

an apparition	a specter
a disembodied spirit	a bogie
a shade	a goblin
a spectral image	a sprite
a ghastly image	a haunt
a phantom	a spook

A RECOMMENDED LIST OF GHOST STORIES

Collections

LAING, Alexander, *The Haunted Omnibus* (Garden City, N. Y., The Garden City Publishing Co., 1939).

SCARBOROUGH, Dorothy, *Humorous Ghost Stories* (New York, G. P. Putnam's Sons, 1921).

SMITH, Elva S., *Mystery Tales for Boys and Girls* (Boston, Lothrop, Lee, and Shepard, 1917).

WILLIAMS, Blanche C., *The Mystery and the Detective* (New York, D. Appleton-Century Co., 1938).

Stories

DICKENS, Charles, "The Signal-Man," from *Tales and Sketches* (Boston, Houghton Mifflin Co., 1894). It must give a signal-man on

a railway line an awful sense of responsibility to be tending a signal tower just outside a deep and dangerous tunnel at the entrance to which he has, just before an accident, twice seen a mysterious figure covering its eyes and waving one arm to signal a train; now this same figure has come a third time. What's going to happen? What *can* he do? Yes, there's an accident.

DUNSANY, Lord, "A Night at an Inn," from *Plays of Gods and Men* (Boston, John W. Luce Co., 1917). In this tense one-act play, three sailors and a gentleman crook, who have stolen a ruby eye from an idol's head, are being pursued by the priests who guarded the East Indian temple. When the hideous idol himself comes to avenge the sacrilege, the thieves are sick with helpless fear.

FILMORE, Parker, "Katcha and the Devil," from *Czechoslovak Fairy Tales* (New York, Harcourt, Brace and Co., 1921). Katcha the shrew, disliked by all the villagers and never invited to dance, says to herself, "I'd dance with the devil if he asked me." The opportunity comes, but it is the devil who regrets the encounter, for he cannot get away from her.

GREENE, Frederick Stuart, "Molly McGuire, Fourteen," in *America in Story*, edited by Mary C. Foley and Ruth Gentles (New York, Harper and Bros., 1932). This is a school mystery story with plenty of action and a happy ending.

IRVING, Washington, "The Specter Bridegroom" from the *Sketch Book*. "The goblin! the goblin! She's carried away by the goblin!" But *was* she? To be sure, her young husband-to-be had been murdered in the dark forests of Germany while on his way to the wedding. Was it his ghost who partook of the wedding feast at the castle and left at midnight for an appointment with the worms?

JACOBS, W. W., "The Monkey's Paw," from *The Lady of the Barge* (New York, Dodd, Mead and Co., 1902). The paw had occult power, entitling its owner to three wishes. All three come true bringing horror, death, and unutterable misery in their fulfillment.

LAFARGE, Oliver, "Haunted Ground," in *Short Stories of Today*, edited by Raymond W. Pence (New York, The Macmillan Co., 1934). The storm, having battered his boat to pieces, washes him—or is it his body?—ashore on "Haunted Ground," where the girl he loved lies in her coffin waiting to be buried. Is it he—or is it his ghost?—that climbs the hill toward her home? Why, as he sits beside her coffin, does the wild beating of his heart gradually subside?

POE, Edgar Allan, "The Black Cat." Tortured by the ghost of the black cat he has cruelly killed, the narrator is finally driven to commit a crime that sends him to the gallows.

—, "The Tell-Tale Heart." In his own words the maniac tells how he carefully plotted the murder of the old man with the "vulture's eye." Is it the maniac's own fear or is it actually the loudly beating heart of the dead man that finally leads the police to the spot where the body lies concealed?

PORTER, Sidney (O. Henry), "The Haunted Room," from *The Four Million* (New York, Doubleday, Page and Co., 1922). For months he has hunted for her in the shabby rooming houses of New York. Now he knows that he has found her, for the scent of heliotrope fills the dingy little room. Frantically he searches every crack and crevice for a sign, a token, a memento. Persistently he questions the landlady— No, there is no clue. But he knows that his search has ended in this room.

SAKI (H. H. Munro), "The Open Window," from the *Complete Short Stories of Saki* (New York, Viking Press, 1930). Your flesh will crawl as you see the three ghosts come across the lawn and enter the living room through the garden door; and you will be filled with amazement and admiration for Vera, a most accomplished little liar.

THURBER, James, "The Night the Ghost Got In," in *Literature and Life*, Book III, edited by Miles, Pooley, and Greenlaw (Chicago, Scott, Foresman and Co., 1936). In this humorous story a ghost upsets the whole household.

Ghost Stories in Verse

BURNS, Robert, "Tam O'Shanter" (*Scotch dialect*), from *The Poems of Robert Burns* (New York, Oxford University Press, 1922). Tam has lingered long and imbibed deeply with his cronies at the village inn before he starts on the long homeward trek that takes him past the haunted churchyard. Here open coffins are lying empty on the ground while their former occupants are having hilarious fun in the ruined church. All goes well until Tam forgets his part as spectator and startles the spirits into chasing him.

CRANE, Nathalia, "Spooks," from *The Singing Crow and Other Poems* (New York, Albert and Charles Boni, 1926). Let Nathalia Crane tell you the secret of raising a ghost on a graveyard wall at midnight.

NOYES, Alfred, "The Highwayman," from *Collected Poems*, Vol. I (New York, Frederick A. Stokes, 1913). The landlord's red-

lipped daughter loved the highwayman with his "coat of claret velvet and breeches of brown doe-skin"; but love brought tragic death to both of them, and their ghosts now haunt the old inn yard.

21

THE CONSONANTS H, W, AND WH

When and where did Willie Wissels learn to whistle whistles?

Do you say *whistle* or *wissle*? *When* or *wen*? *Where* or *wear*? If you omit the *h* in these words, you are reducing vigorous American speech to a thin, flat, watered-milk substitute that lacks both color and flavor.

In making the sound of *wh* (*hw*) you really sound the *h* first—as if the spelling were *hw* instead of *wh*. In fact, at an earlier period in the history of the English language—in Anglo-Saxon England at the time of King Arthur or King Alfred—the spelling *was* *hw*, as you can discover for yourself by consulting an unabridged dictionary:

<i>Modern Spelling</i>	<i>Modern Pronunciation</i>	<i>Anglo-Saxon Spelling</i>
when	hwĕn	hwaenne
where	hwāre	hwaer
whittle	hwīt'l	hwitel
whistle	hwīs'l	hwistle
why	hwī	hwi
white	hwīt	hwit
wheel	hwēl	hweol

Read aloud, several times, the question about Willie Wissels' whistles and listen for the *h* in the *wh*. Holding the palm of your hand about four inches away from your mouth, say *Wissels*, and then say *whistles*. If you are not omitting the *h*

in *whistles*, you will feel a puff of air against the palm of your hand. In the same way say *wen*, then *when*; *wear*, then *where*. You will feel no puff of air against your hand for *wen* and *wear*; but you should feel it for *when* and *where*.

In making the sound of *w* as in *wear*, round your lips as if you were going to say *ōō* as in *school*, but round them even more. With the tip of the tongue placed behind the lower teeth and the back of the tongue raised toward the soft palate, blow through the opening between the lips, pronouncing the word *wear* as you do so. Now, again holding the palm of your hand before your mouth, change *wear* to *where*. You should *feel* the puff of air strike the hand, and you should *hear* the sound of *h* in *where*.

EXERCISES

1. Relax with a breathing and relaxation exercise selected from pages 312-315.
2. As you read the following pairs of words, test the *wh* sound by the puff of air that strikes the palm of your hand when you hold it about four inches away from your mouth:

wet	woe	wind	watt	wig
whet	whoa	whined	what	Whig
wear	were	way	y	wile
where	whir	whey	why	while
wen	witch	weather	wine	wail
when	which	whether	whine	whale
wight	weal	wither	wit	word
white	wheel	whither	whit	whirred

If you think that you can do so without setting fire to the house, try this exercise at home, holding a lighted candle ten or twelve inches away from your mouth. The flame will

flicker only slightly, or not at all, when you say *wet* or *woe*, but it will nearly go out when you say *whet* or *whoa*, provided your *wh* sounds are good.

3. As you read these sentences, distinguish carefully between *w* and *wh*:

Which withered witch whined with the wind?

Walter White whittles white willow whistles.

Wilbur Whitbeck wailed when told to eat whale blubber.

We were nearly deafened by the whizz of the electric saw and the whirl of the whirling wheels.

The wicked witch whisks switches as she whirls by on a whiskbroom.

Whether the weather was good

Or whether the weather was bad,

Willie White wore his new clothes

As if they were all that he had.

4. Give full value to the sound of *wh* as you read the following selections:

A Man of Words

A man of words and not of deeds is like a garden full of weeds;
And when the weeds begin to grow, it's like a garden full of
snow;

And when the snow begins to fall, it's like a bird upon the wall;
And when the bird away does fly, it's like an eagle in the sky;
And when the sky begins to roar, it's like a lion at the door;
And when the door begins to crack, it's like a stick across your
back;

And when your back begins to smart, it's like a penknife in your
heart;

And when your heart begins to bleed, you're dead, and dead,
and dead indeed.

—OLD RHYME

Whistle, Whistle

"Whistle, whistle, old wife, and you'll get a hen."

"I wouldn't whistle," said the wife, "if you could give me ten!"

"Whistle, whistle, old wife, and you'll get a cock."

"I wouldn't whistle," said the wife, "if you gave me a flock!"

"Whistle, whistle, old wife, and you'll get a coo."

"I wouldn't whistle," said the wife, "if you could give me two!"

"Whistle, whistle, old wife, and you'll get a gown."

"I wouldn't whistle," said the wife, "for the best one in town!"

"Whistle, whistle, old wife, and you'll get a man."

"Wheep! whaup!", said the wife, "I'll whistle if I can!"

—UNKNOWN

22

THE CONSONANTS F AND V

*Full, rich vowels gave to his speech a velvet-like quality;
crisp consonants gave it firmness and vigor.*

The consonants *f* (as in *full*) and *v* (as in *vowel*) are sometimes called the lip and teeth sounds because they are made by pressing the lower lip lightly against the upper teeth. Try it. If you blow the air through quickly, you will hear the sound of *f*. (This is the sound an angry cat sometimes makes.) If you put your teeth and lips in exactly the same position and make a sound with your voice, it will be *v*.

Repeat slowly, several times, the words *fan* and *van*. As you do so, place your hands over your ears and you will feel the vibration caused by the voiced sound *v*.

EXERCISES

1. Relax with a breathing and relaxation exercise selected from pages 312-315.
2. *To exercise the lips:* With teeth closed, stretch the lips in as wide a grin as possible—like a Cheshire cat. Then bringing the lips into a rounded, puckered position, say slowly and primly: "Prunes and prisms." Alternate these two positions of the lips several times.
3. Read aloud, slowly and distinctly, the pairs of words on the next page, distinguishing carefully between *f* and *v*.

life	off	calf	wife	fast	relief
alive	of	calves	wives	vast	relieve
fat	folly	feud	safe	fan	belief
vat	volley	viewed	save	van	believe
fail	safer	half	file	foil	proof
veil	savor	halves	vile	voile	prove

4. Do not substitute the *f* sound for *v* in the word *have*. Say *have*, not *haf* or, as many do, *iv*. Repeat the following sentences slowly several times, with particular attention to your pronunciation of *have*:

I should *have* gone earlier.

Do you *have* to go?

They should not *have* forgotten their rubbers.

You should *have* heard the commotion!

Do you *have* to *have* the money today?

Do you *have* to speak so loudly?

5. The *f* and *v* sounds in the following words often give trouble. Repeat each word slowly several times until you are sure that you pronounce it easily and correctly.

fifth	four-fifths	Give me	(not gim' me)
seventh	five-sevenths	Gave me	(not ga' me)
twelfth	eleven-twelfths	Leave me	(not le' me)

What is four-fifths of seven-twelfths?

If six-sevenths of a fat *pheasant* weighs one and seven-twelfths pounds, what will five-twelfths of a fat *pheasant* weigh?

Please *give me* a book and then go away and *leave me* alone.

6. Tongue twister

Fleshy Fritz Visser voices villainous oaths as Phil Vriller flings flesh of fresh fish at Visser's Phyllis.

7. Give full value to all *f* and *v* sounds as you read the following selections:

A fly and a flea in a flue
Were imprisoned; so what could they do?
Said the fly, "Let us flee!"
"Let us fly," said the flea;
So they flew through a flaw in the flue.

—UNKNOWN

"There's a train at 4:04," said Miss Jenny.
"Four tickets I'll take. Have you any?"
Said the man at the door,
"Not four for 4:04,
For four for 4:04 is too many."

—UNKNOWN

'Tis said, woman loves not her lover
So much as she loves his love of her;
Then loves she her lover
For love of her lover
Or love of her love of her lover?

—UNKNOWN

As I was going to St. Ives
I met a man with seven wives;
Every wife had seven sacks,
Every sack had seven cats,
Every cat had seven kits.
Kits, cats, sacks, and wives,
How many were going to St. Ives?

—MOTHER GOOSE

23

"IT HAPPENED TO ME"

Let your speech be always in grace, seasoned with salt.

—NEW TESTAMENT

"Once upon a time," begins Grandfather, "when I was a little boy—" and the children gather around, eager to hear what comes next.

This delight in the true story, something that really happened to some one we know, is a pleasure we never outgrow. We are interested in the experiences of our friends, and they are interested in what happens—or has happened—to us. Around the family dinner table the conversation is likely to be an account of the day's events. Your mother tells how she succeeded in getting rid of a persistent salesman; your father has a story about a chance encounter with an old acquaintance that starts him reminiscing about earlier days, your brother recalls how funny one of his pals looked when caught with wits wandering in geometry class; and your sister has an enthusiastic account of an after-school club meeting. Whenever people gather in groups for social intercourse, the retelling of personal experiences is likely to form a large part of the conversation.

Some people are more successful than others in telling personal narratives. We are soon bored by the man who is



To treat or to retreat—
with only a dime in his pocket?

inclined to boast or brag about the things that have happened to him, but we laugh with one who can tell a good story at his own expense. Our most embarrassing experiences may cause us deep chagrin at the moment, but they often provide us with our best stories when time has worked its healing influence.

MOMENTS OF HUMILIATION

A

We can readily believe that Don Rose was able to laugh at this ludicrous picture of himself only after time had softened the burning humiliation of the moment:

In my high-school football days, I was a lowly and undersized substitute on the first team; never had I played in a game, nor ever expected to.

It was the big game of the season. Came a shrill whistle, the game stopped, our team gathered in an ominous huddle. The captain was down. The quarterback ran to the side-lines, yelled, "Send in Rose," and raced back again.

With wabbling knees, but determined to do or die, I galloped onto the field. The situation must be desperate or the quarterback would not call for me.

"Take off those pants," snarled the quarterback. "Somebody's ripped the seat out of his." In the seemly shelter of a huddle we swapped pants. I left the field holding my rear elevation like a man with a misplaced attack of lumbago. The game went on.

—DON ROSE

B

The druggist who tells this story on himself has a good sense of humor, but probably he was able to see the funny side of the incident only after he had recovered from his initial embarrassment.

My policy of always obliging the customer once got me into difficulty. I was just coming back into the store one day after lunch when I heard a new clerk say to a customer: "No, Madam, we haven't had any for a long time."

"Oh, yes, we have," I hurried to say. "Some came in yesterday, but it hasn't been unpacked yet. If you don't mind a short delay—" but the lady laughed and went out.

I then turned on the clerk. "Now that wasn't good business," I said reprovingly. "You should never let a customer go away from our store and get what she wants somewhere else. If we haven't it, we can always send out for it. What did she want?"

"Rain," replied the clerk. "She said we hadn't had any lately, and her flowers were all drying up."

C

A more detailed account of an embarrassing personal experience is told by Mary Ellen Chase in her book entitled *A Goodly Fellowship*.¹ As a young woman Miss Chase had gone from her home in rural Maine to seek her fortune in Chicago. All the twenty-two years of her life had been spent in the country. Now, suitcase in hand, she is making her way across the big city, fascinated and somewhat frightened by the frenzied rush and roar of traffic.

I reached Dearborn Street with no disaster and turned northward. The day was warm and I took my time, seemingly the only person, I thought, on the street who was not in a hurry. There was and still is, unless I am mistaken, a bridge on Dearborn Street which crosses the Chicago River. The structure of this bridge meant nothing to me, but I lingered thereon, being fascinated by the filthy water of the river and by a peculiar craft coming upstream. This struck me, I remember, as odd since there was obviously no way by which it might proceed beyond

¹ From Mary Ellen Chase, *A Goodly Fellowship*. By permission of The Macmillan Company, publishers.

the bridge. I walked on slowly, studying the steady progress of the boat, when I was startled by the blowing of whistles and the apparent haste of every one but me. Whether I was hidden by the iron uprights of the bridge from the sight of the men responsible for its manipulation, I do not know; but by the time I had come to my senses and was hurrying to reach the other side, I felt to my horror the solid boards beneath my feet begin to rise in the air and to place me and my suitcase in an ever-increasingly precarious position at an angle of some forty-five degrees.

Terrified as I was at this angle, which, I surmised, must steadily increase toward ninety degrees, I had sense enough now to realize quickly the connection between the bridge and the boat. Since the bridge had parted in its middle and was rising in the air to allow the passage of the boat, I knew that it was destined to come down again. I had not come to Chicago to meet my death, and I instantly decided upon the only way to avoid it. I wedged my suitcase between two of the iron supports which met at an angle and somehow cast myself upon it with my arms clinging to whatever there was to cling to. I would hold on, I determined, with all my strength until the bridge once again assumed its normal position, when I would extricate myself and walk off with what dignity I could muster.

But by the time my decisions were made and I was placed in my desperate position, the men in charge of this curious feat of engineering had spotted me. There were shouts, more blowing of whistles, the gathering of a crowd on the nearer bank of the river. The boat backed downstream; the bridge began to descend. I felt it slowly dropping backward behind me. It clanged and bumped into position; and I was lifted to my feet by two policemen who had run onto the bridge from the nearer pavement.

Once on the street I found myself the center of a strange assortment of men and women, many with foreign faces, who, used to such bridges as this, had been awaiting its normal behavior in order to cross the river. I instantly recognized that

my courage in the face of danger meant nothing whatever to them. They thought I was either mad or senseless and were curiously trying to discover which.

The bigger policeman, who had not relinquished his hold upon me, began at once to question me.

"Young woman," he screamed, "are you tired of life? Just what do you mean by not heeding signals?"

I explained as best I could, while the crowd increased and I wanted terribly to die, that I had never before seen such a bridge and that I had not understood the connection between the signals and myself.

"Will you kindly tell us," asked the other policeman, who still held my suitcase, looking upon it occasionally with disdain and scorn, "who you are and where on earth you hail from?"

I strove to hold back my nervous tears, as I gave my name and the state of my kindly engendure, which at that moment I devoutly wished I had never left.

The crowd howled with unkind amusement and repeated the howl when, upon further harsh inquiry, I was obliged to tell where I was staying in the city.¹ I thought for some terrible moments that I was not to be allowed to proceed on my way unattended by the law; but my obvious innocence and the sight of my tears apparently convinced the policeman that I was truthful, if a fool, and they let me go.

A kind-faced woman walked five blocks with me. She insisted upon carrying my suitcase, and, although I could not speak a word with her, I have always felt toward her a gratitude which I have felt toward few persons before or since.

ANALYZING THE PERSONAL NARRATIVE

1. In each of the preceding stories what evidence do you find of the use of direct discourse—the use of someone's actual words, enclosed in quotation marks? Would these accounts

¹ The Bible Institute.

- be just as interesting if indirect discourse were substituted?
2. Do you find any evidence of bragging—or of personal glorification in any form? Can you point to any words or phrases which indicate that the person telling the story is holding himself up to ridicule, making himself appear in an unfavorable light? Why does such an attitude on the narrator's part make the story more acceptable to the listener than a bragging attitude?
 3. Do you find any examples of sentences that run on and on, strung together with an interminable chain of *and's* and *so's*? Can you point out any sentences that seem especially compact, where much has been said in few words?
 4. Which of the three versions of the following story is the most successful? Why? What weaknesses do you find in the other two versions?

A

"I had an experience not long ago that might have been most embarrassing," a young lady relates, "had I not encountered a courteous taxi-driver. I was in his cab, going home one night after the theater, when I suddenly realized that I wasn't going to have money enough to pay the fare. When the meter registered the amount that I did have, I rapped on the glass for the driver's attention and called out,

"'Let me out here, please. I've ridden as far as my money will take me, and I'll just have to walk the rest of the way.'

"'Listen, lady,' said the driver, 'money isn't everything. There's still what you call chivalry. You just sit still.'"

—ROCKEFELLER CENTER MAGAZINE

B

"Once when I was going home from the theater in New York in a taxi-cab, I suddenly realized that I wasn't going to have money enough to pay the fare, and so I rapped on the window

and got the driver's attention and explained the situation and asked him to let me out, and he said that money wasn't everything, that there was still chivalry in the world, and for me just to sit still, and so I did and he took me all the way home."

C

"One night when I was in a taxi-cab in New York, going home after the theater, I suddenly realized that I didn't have money enough in my pocket to pay my fare. I don't know how it happened, for I always carry plenty of money with me, especially when I am downtown in New York. But I had gone out with some friends to an expensive restaurant for dinner, and I had been doing some shopping in the afternoon before I met them. I'd bought two new party dresses and had paid quite a lot for them. Of course, I could have gone home on the subway, but the subway is so noisy and dirty, and it's always so crowded after the theater that I usually just take a taxi-cab, even though we do live quite far uptown. Well, when I found that I didn't have money enough to get me all the way home, I just rapped on the glass to attract the driver's attention, and I said, 'You'll just have to let me out here, because I haven't enough money with me to pay my fare all the way home.'"

"And he said, 'Listen, lady, money isn't everything. There's still what you call chivalry. You just sit still.'"

"Wasn't he *wonderful*?"

EXERCISES

1. Each of the following anecdotes can be made more interesting if conversation is introduced; that is, if the actual words of the speakers are used. Select any one of the three stories, change the indirect discourse to direct discourse, and give the improved version to the class. Try to fit the conversation to the speakers, making it sound natural and alive. When more than one speaker is involved, distinguish between them by varying the pitch.

A

A mother noticed her little boy standing in front of a gooseberry bush, looking somewhat disturbed. He asked her if gooseberries have feet. She replied that they do not. He then said that he was sure they must because he'd just eaten a fuzzy gooseberry with lots of feet. His horrified mother exclaimed that it must have been a caterpillar.

B

The following story is told about one of Queen Victoria's daughters. A sailor had carried the little girl aboard the royal yacht. When he put her down, he addressed her as "little lady" and wished her a happy voyage. Attempting to put him in his place, she informed him rather pertly that she was not a little lady, but a royal princess. Her mother, overhearing the conversation, turned to the sailor and thanked him for his kindness, saying she was sorry that her little daughter was not a lady now, but that she hoped she would some day become one.

C

A young man went to his uncle, saying that he wanted a bit of advice. The uncle, suspicious of the nephew's purpose, asked him what kind of advice. The young man then said that he'd like to know the best way of approaching his uncle for a loan. The uncle replied that if the young man were at all sensitive, he'd advise him to write for the loan and then tear up the reply without reading it.

2. Read again "Moments of Humiliation" on pages 217-220.

Tell the story of the druggist's mistake as the customer told it at home.

Tell the story of the substitute football player and the ripped pants as an amused spectator told about it afterward.

Tell the story of Mary Ellen Chase's experience on the lift-bridge in Chicago as the kind-faced woman who carried her suitcase might have told it. Or tell it as some less kindly disposed onlooker in the crowd told it at home that evening.

3. What have you seen, or heard, or experienced during the last few days that gives you something to talk about either at home or at school? Have you been a quiet but amused spectator on the side-lines? Unless you are without a sense of humor, or belong to that unfortunate group of persons who have "eyes that see not" and "ears that hear not," hardly a day will pass without bringing to your notice some incident that will be of interest to some one else. The boy or girl who is sociable and good company at school and at home is the one who remembers to share with others the little amusing things that happen on the way to school, in class, at Scout meeting, in a store downtown, on a bus or street car. Come to class prepared to tell about something that has amused or interested you during the past few days. Let your object be to entertain the class for just a few moments while you share with them something you have enjoyed.
4. What embarrassing experiences have you had? Look back over the last few years and select an experience that you can now laugh about, even though it was no laughing matter at the time. Prepare to give the class a vivid account of your humiliating moment. Tell it in such a way that they will laugh *with* you, but not *at* you. If possible, introduce conversation into your story.

MEASURING THE EFFECTIVENESS OF STORY-TELLING

As your classmates tell of their own personal experiences, develop the habit of being a good listener. Try not to look bored even if you are. A friendly, interested face in an audi-

ence helps a speaker to give a better performance. You can improve your own technique in story-telling by giving careful attention to other speakers and noting both the good and the bad points that they exhibit.

1. What evidences of good posture did you observe? Were there any instances of awkward posture that made the speakers' appearance less attractive?
2. What members of the class are showing improvement in their speech habits? What pupils can you particularly commend for distinct enunciation? For pleasing, well modulated voices?
3. As you listened to the accounts of personal experiences, did you observe any indication of boasting or bragging? What was the reaction of the class?
4. Did you observe that the use of conversation made personal experience more vivid and entertaining? Was any one account particularly effective because of skillful use of conversation?
5. Was any story boring because of too many *and's* and *and so's*?
6. Were you impressed by the ability of any one of your classmates to make much of little—that is, to relate some trivial incident in such a way as to hold the interest and attention of the class? What do you think is the secret of his success?

24

THE CONSONANT TH

This, that, these, and those

"I do not care for *this* one or *that* one," says the customer, looking over a stock of new neckties, "but I do like *these* and *those*."

If the customer is American-born, he probably pronounces *this*, *that*, *these*, and *those* correctly. But if English is for him a foreign language, he may find greater difficulty with the sound of *th* than with any other sound in the English language. Perhaps the best he can do with it is *zis*, *zat*, *zese*, and *zose*; or *dis*, *dat*, *dese*, and *dose*.

You will readily see what his difficulties are if you will pronounce slowly *zis*, *dis*, *this*, and notice what your tongue does as you make these three sounds. Can you feel it moving farther forward for *dis* than for *zis*? Do you feel the tip of the tongue getting more active? When you pronounce the word *this*, can you feel the tip of the tongue pressed against the cutting edge of the upper front teeth? When the tongue is in this position and the air is forced out between the tip of the tongue and the teeth, the sound of *th* is correctly made.

This is the only sound in the English language in which the tip of the tongue goes to the sharp edge of the upper

front teeth, and it is practically unknown in European languages other than English and Spanish. Because the foreigner is not accustomed to thrusting his tongue so far forward for any sound in his own language, he cannot easily pronounce *th* until he has trained his tongue to respond.

TH VOICED (ð) AND UNVOICED (θ)

The American-born person does have difficulty, however, with the *th* sounds in some words when he fails to distinguish between voiced and unvoiced sounds.

"And *then* did you get *thin*?" asks one dieting friend of another. *Then* and *thin* represent respectively the voiced and unvoiced sounds of *th*. Say them slowly, one after the other: *then*, *thin*—*then*, *thin*—*then*, *thin*. Now try to pronounce only the *th* in *then*; next the *th* in *thin*. Can you detect a difference? The *voice* is heard in the sound of *th* in *then*, but the only sound of *th* in *thin* is a puff of air being forced out between the tongue and the teeth.

EXERCISES

1. Relax with a breathing and a relaxation exercise selected from pages 312-315.
2. *To exercise the tongue*: Think of the tip of the tongue as the point of a paint brush. Put the tongue tip on the edge of the upper front teeth. Carry it back along the hard and soft palates as far as the tongue will permit. Then sweep it forward to the first position. Repeat several times.
3. As you read aloud the following pairs of words, listen for the distinction between the voiced and the unvoiced sounds of *th*:

Unvoiced		Voiced
bath	—	bathe
breath	—	breathe
cloth	—	clothe

Unvoiced		Voiced
ether	—	either
teeth	—	teethe
wreath	—	wreathe

AS OTHERS HEAR YOU

When you take your *bath* in the morning, do you *bathe* in hot or cold water?

Breathe deeply and hold the *breath* to a count of ten.

Either chloroform or *ether* may be used as an anaesthetic.

4. The sound of *th* in *with* is voiced, as in the words *smooth* and *soothe*. In the following sentences the *th* in *with* has the same sound as the *th* italicized in all the other words. As you read them, listen carefully to your pronunciation of *with*:

Let us *clothe* *this* figure *with* *smooth* flowing drapery.

The flowers gathered in *the* morning have withered *with* *the* coming of night.

He is all alone in *the* world—*without* father, mother, sister, or brother.

With guidance *these* boys may succeed; *without* it *they* are likely to fail.

5. The crude, unlettered character in fiction or the "tough guy" in a stage production is often revealed through his speech. "Well, I was wid me brudder, *see*?" is typical of the speech we occasionally hear among the uneducated. As you read these pairs of words and the sentences that follow, listen for a clear-cut distinction between *d* and *th*:

den	day	drew
then	they	threw
Dan	fodder	drift
than	father	thrift
dare	udder	dank
there	other	thank

And *then* Daniel was thrown into a *den* of lions.

On *Saturday* *they* *drew* their pay and then *threw* it away in riotous living.

We were *thankful* for the protection which the *dank*, dark cave provided.

6. Sometimes in careless speech it is *t* that is substituted for *th*.

Distinguish carefully between *t* and *th* in the words and sentences that follow:

tick	tree	fort	tank
thick	three	fourth	thank
tin	tie	ting	boat
thin	thigh	thing	both
taught	tread	true	pat
thought	thread	through	path

Both boys are skillful in handling a sail*boat*.

They *thought* they were doing what they had been *taught*.

Three pine *trees* marked the spot where the path led into the woods.

7. *Th* is sometimes difficult to enunciate when it is followed by *s*. Read the following words and sentences slowly several times until you are sure that you are not slighting any of the consonant sounds:

lengths clothes sixths fourths thousandths ninths

Six lengths of this cloth will make clothes for three children.

Can you add three-fourths to five-ninths? (Work out the answer and see whether you can enunciate it clearly.)

8. Tongue twister

Miss Tessie Thistlethwaite thrust thirty-three thistles into the thick of her thumb. Miss Thistlethwaite's sister, Cicely Thistlethwaite, thoroughly packed Miss Thistlethwaite's thumb in three thick bandages.

9. This old rhyme contains many *th* sounds. Enunciate them distinctly as you read it aloud.

A family of fashion were gathered together

All of them deeply considering whether

They ought to stay in on account of the weather.

"Rain," said the mother, "would ruin my feather."

"Dust," said the father, "would dim my shoe leather."

"Sun," said the brother, "though out but an hour
Would probably wither my button-hole flower."

And thus they concluded, agreeing together,

"There's danger to clothing in all sorts of weather."

So they bought a big bandbox, together climbed in it,
Shut down the lid and they're there to this minute.

—UNKNOWN

25

THE CONSONANTS L AND R

The melting voice through mazes running
—JOHN MILTON

If you were asked to name the most beautiful words in the English language—the most beautiful in sound, regardless of meaning—what words would you think of first?

Here are some that other people have called the most pleasing in sound:

seraph, moonlight, silvery, melody, rosemary, loveliness, willow,
lantern, aureole

In these nine words there is a preponderance of *l*'s and *r*'s. *L* has a liquid, musical note; *r* a soft, caressing quality. They are lingering sounds of which the tongue does not let go so readily as it does the crisper *t* and *d*. Because they linger pleasantly on the ear, they help give beauty to speech.

In the formation of these sounds the position of the tongue is all-important. To make the sound of *l*, place the tip of the tongue behind the gum ridge, pressing lightly. Widen the front of the tongue, allowing the air to pass over the sides. Teeth and lips are slightly parted.

Repeat slowly, several times, *the two lilies*. Notice the position of the tip of the tongue for the initial sound of each

of these words, observing how it moves farther back for each word.

The sound of *r* is made by elevating the tongue so that its sides are brought into contact with the upper side teeth. The tip of the tongue is drawn back and does not touch the upper gum ridge. Teeth and lips are slightly parted, as in the formation of *l*. If this sound is formed too far back in the throat, it becomes hard and guttural.

EXERCISES

1. Take a deep breath, quickly and easily. As you exhale, say lazily and sleepily: *lē, lī, lō*, letting the head fall gradually forward until the chin rests on the chest. Take another deep breath. As you exhale, chant slowly: *lē, lī, lē, lā, lā*. Repeat several times.
2. *To exercise the tongue:* Have you ever heard a Frenchman or an Italian trill his *r*'s? Have you ever tried to do it? Take a deep breath, place the tongue in the position of *r*, and expel the breath forcibly, vibrating the tip of the tongue rapidly against the upper gum ridge. If you are an amateur, the resulting sound will probably be similar to that made by the vacuum cleaner when it needs oiling; but with practice you should be able to make a good trill. Trilling is good exercise for developing flexibility of the tongue. After you have practised the trill, try saying "tira-lira," getting as much music as possible from the *r* sounds.
3. As you read the following words, which provide practice in the sound of *l*, be careful to place the tip of the tongue lightly on the gum ridge. Do not insert an extra sound before a final *l*; for example, do not say *sāŭl* for *sāl* (sail).

learn
leopard
lamb
lake
light

Ellen
hello
yellow
village
silence

sail
pale
frail
rill
droll

small
tall
roll
ball
fellow

The glistening ripples lapped lazily on the lake shore.
Laughing hilariously, Ellen looped the loop on the roller coaster.

The frail, pale wings of a butterfly came to rest on a yellow lily in full bloom.

4. In some words where *t* is followed by *l*, there is a tendency to swallow the *t* or to submerge it in the *l*, so that the final syllable becomes more of a hiccough than a speech sound. Pronounce the following words slowly, listening carefully for both *t* and *l*. You should hear the *t* distinctly at the end of the first syllable before you make the *l* sound.

cat' tle
bat' tle
rat' tle

ket' tle
net' tle
met' al

scut' tle
bot' tle
sub' tle¹

lit' tle
brit' tle
whit' tle

When the *kettle* boils, we can scald the baby's *bottle*.

The *rattle* of machine gun bullets continued throughout the *battle*.

When the ship was *scuttled*, its load of precious *metal* was irrevocably lost.

There was a young fellow named Tuttle
Whose ways were exceedingly subtle.

He thought it a bore

To go in the front door;

So he entered by way of the scuttle.

—UNKNOWN

5. As you read the following words, be careful not to turn the tip of the tongue back on the sound of *r*. If you do, you will form what is known as an inverted *r*, an unpleasant sound occasionally heard in American speech.

rear
rose
raise
robber

far
car
fare
rare

merrily
tomorrow
hurry
sorry

farther
heather
market
sparkler

¹ Pronounced *sut' tle*.

26

READING WITH OTHERS

*Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.*

—HENRY WADSWORTH LONGFELLOW

People of all ages enjoy gathering around the piano now and then to sing old familiar songs; or, under the direction of a song or cheer leader, making a banquet hall ring with music during a convention or a rally. Singing with others offers a type of pleasure quite different from singing alone. The enthusiasm of numbers, the volume of sound, the joy of losing oneself in the rhythmic flow of melody free from the self-consciousness that attends a solo performance all make group singing a delightful experience.

Today many people are finding a similar pleasure in group or choral reading. There is nothing new about this kind of entertainment. Several centuries ago, when books were scarce and few people could read for themselves even the occasional book that was available, a leader would read or tell a story and the rest of the group would take part in the refrain that was repeated at frequent intervals. This method gave everybody an active part in the reading, kept the audi-



A reading chorus

ence from getting restless, and inspired the leader with the enthusiasm of the chorus. Verse-speaking choirs are today reviving this old technique, and people who take part are discovering a new delight in group interpretation of prose and poetry.

Most poetry is full of "sound effects"; it requires for its interpretation richness of volume, delicate shading, often greater range of pitch than is possible for one voice. Prose, too, has its "sound effects." The lofty and dignified prose of the Bible or Greek drama gains in impressiveness when interpreted by a chorus of carefully blended and beautifully harmonized voices. A group of voices can bring out moods and meanings that the solitary reader may never discover for himself. And the reader who is afraid to let himself go or who hesitates to offer to others an interpretation that may not be

theirs, often gains from communal reading a new confidence in his own ability.

A group of twenty, thirty, or forty voices—the average size of a high-school class—is a good number for a speaking choir. Not so large as to be unwieldy, it is large enough to provide both variety and volume of tone. A high-school class that works with prose and poetry adapted to ensemble reading by beginners, and that is willing to drill on speech sounds so that smoothness and harmony rather than mere volume are produced, will find group reading a pleasurable and worth-while undertaking.

REFRAIN WORK

The simplest kind of choral reading is that in which a single narrator, as in the days of the traveling minstrel, reads the lines that tell the story while the group comes in on the chorus or refrain.

Silent study by the individual and then a class discussion should precede the group reading of any passage. All oral reading, whether group or individual, must be an interpretation. It is essential, therefore, that the group decide upon the particular interpretation that their reading is to give. Forty different and individual interpretations can result only in chaos and confusion. An exchange of opinions will clarify meaning and crystallize ideas so that the chorus can work together with one interpretation in the minds of all.

Choose from your class a good reader, one who can put sparkle and vivacity into this poem of “very tragical mirth.” As he reads the story, the rest of the class constitutes a chorus to read the lines that are printed in italics.

Before attempting to read the poem aloud, the class should read it silently and then discuss it in light of the questions that follow.

A Tragic Story

There lived a sage in days of yore,
And he a handsome pigtail wore;
But wondered much and sorrowed more

CHORUS *Because it hung behind him.*

He mused upon this curious case
And swore he'd change the pigtail's place,
And have it hanging at his face,

CHORUS *Not dangling there behind him.*

Says he, "The mystery I've found,—
I'll turn me round,"—he turned him round;

CHORUS *But still it hung behind him.*

'Then round, and round, and out, and in,
All day the puzzled sage did spin;

CHORUS *In vain—it mattered not a pin—
The pigtail hung behind him.*

And right, and left, and round about,
And up, and down, and in, and out,
He turned;

CHORUS *but still the pigtail stout
Hung steadily behind him.*

And though his efforts never slack,
And though he twist, and twirl, and tack,

CHORUS *Alas, still faithful to his back,
The pigtail hangs behind him.*

—WILLIAM MAKEPEACE THACKERAY

Aids to Interpretation

1. What is the sage's problem as stated in the first stanza? What solution does he suggest? What is the effect upon him when he finds that his solution does not work? What devices in oral reading can the narrator use to show the puzzled contortions of the sage through the last three stanzas?
2. In the old Greek plays a chorus between scenes was an in-

tegral part of the play. The chorus sometimes represented Fate, a relentless power that had absolute control over mankind. In what way does the chorus in this poem serve a similar purpose? Will the impression of a relentless Fate be best conveyed by a calm, regular rhythm on the part of the chorus, in contrast to the turmoil of the sage, or do you think there should be in the chorus a tone of mounting excitement to parallel his frenzy?

TWO-PART WORK

When the burden of the story is carried not by a single narrator but by a group of voices, certain difficulties soon become apparent.

In reading the following poem, divide your class into groups. Let the girls read the lines spoken by Lord Randal's mother, while the boys read Lord Randal's lines. (If the class consists of boys or girls only, let the higher-pitched voices read the mother's questions while the voices of lower pitch respond.)

The questions that follow the poem are to help you judge the success of your class performance.

Lord Randal

"O where hae ye been, Lord Randal, my son?

O where hae ye been, my handsome young man?"

"I hae been to the wild wood; Mother, make my bed soon,
For I'm weary wi' hunting, and fain wald lie down."

"Where gat ye your dinner, Lord Randal, my son?

Where gat ye your dinner, my handsome young man?"

"I dined wi' my true-love; Mother, make my bed soon,
For I'm weary wi' hunting, and fain wald lie down."

"What gat ye to your dinner, Lord Randal, my son?

What gat ye to your dinner, my handsome young man?"

"I gat eels boiled in broo; Mother, make my bed soon,
For I'm weary wi' hunting, and fain wald lie down."

"What became of your bloodhounds, Lord Randal, my son?
What became of your bloodhounds, my handsome young man?"

"O they swelled and they died; Mother, make my bed soon,
For I'm weary wi' hunting, and fain wald lie down."

"O I fear ye are poisoned, Lord Randal, my son,
O I fear ye are poisoned, my handsome young man!"

"O yes, I am poisoned; Mother, make my bed soon,
For I'm sick at the heart, and I fain wald lie down."

—OLD BALLAD

APPRAISING THE READING

1. *Did you find that you had difficulty in keeping together all the voices in the group?* Group reading, in order to be acceptable to an audience, must have precision, clearness, the exact timing that will give the effect of a single voice. This can be accomplished only with practice. Perhaps with "Lord Randal" each side needs a leader, who, like the conductor of an orchestra, stands before the group and beats time. Another device that has proved very useful in getting the rhythm of a piece is known as "finger tipping and lipping." This is a form of silent reading with the rhythm indicated by beating out the time in a kind of noiseless clapping, the hands cupped so that only the finger tips make contact; the "lipping" means that the lips and facial muscles go through the motions of saying the words but do so silently. In this team emphasis upon rhythm the individual learns to merge himself with the group.
2. *Did you find that there was a tendency to read in a sing-song way, neglectful of meaning?* When you are trying to keep time with some one else, there is greater danger of a sing-song rhythm than when you read alone. The chorus can avoid sing-song by being always conscious of *meaning*. Good group reading, like good individual reading, must sound conversational to keep from being stiff and wooden.

When a group feels that it is sacrificing meaning to rhythm, it is time to have a discussion on the spirit and meaning of some of the more important passages. The group then tries to bring out this interpretation when it returns to its reading.

3. *Was the general effect blurred instead of distinct?* You may find this question difficult to answer for your own group, but one group can appraise the reading of another if you form the habit of listening critically. A blurred reading is often the result of poor enunciation—failure to articulate consonant sounds clearly. Final consonants are particularly important in producing distinct, clear-cut speech. On the enunciation of some words and phrases each group may need to drill individually and then in unison.

LIGHT AND DARK VOICES

In choral reading the voices are arranged in groups according to the *color* or *texture* of the voices. The terms *light* and *dark* are used to describe, respectively, the high-pitched and the low-pitched voices. When there are both boys and girls in a class, the girls' voices will in general constitute the light voices and the boys' the dark. The girls' and boys' voices may be subdivided, the girls' into light and medium-light, the boys' into dark and medium-dark. When the class consists of boys or girls alone, the grouping should be light, dark, and medium.

Under the guidance of your teacher, divide your class into three or four voice groups. It will not always be easy to decide in just what group a particular voice belongs, but you will become more expert with practice.

TWO-PART WORK WITH A REFRAIN

The following selection from the Gilbert and Sullivan opera *Ruddigore* was written to be sung as a duet.

Choose from your class one medium-dark voice to read the part of Robin, and one light voice to read the part of Rose. Let the remaining voices of the class constitute two choruses, one of dark voices to read the italicized lines in Robin's part, and one of light voices to read the italicized lines in Rose's part. Wherever the directions indicate that both Rose and Robin sing together, let both choruses join in repeating those lines after them.

Duet from Ruddigore

- ROBIN. I know a youth who loves a little maid—
Hey, but his face is a sight for to see!
 Silent is he, for he's modest and afraid—
Hey, but he's timid as a youth can be!
- ROSE. I know a maid who loves a gallant youth,
Hey, but she sickens as the days go by!
 She cannot tell him all the sad, sad truth—
Hey, but I think that little maid will die!
- ROBIN. Poor little man!
- ROSE. Poor little maid!
- ROBIN. Poor little man!
- ROSE. Poor little maid!
- BOTH. Now, tell me, pray, and tell me true,
 What in the world should the $\left\{ \begin{array}{l} \text{young man} \\ \text{maiden} \end{array} \right\}$ do?
- ROBIN. He cannot eat and he cannot sleep—
Hey, but his face is a sight for to see!
 Daily he goes for to wail—for to weep—
Hey, but he's wretched as a youth can be!
- ROSE. She's very thin and she's very pale—
Hey, but she sickens as the days go by!
 Daily she goes for to weep—for to wail—
Hey, but I think that little maid will die!
- ROBIN. Poor little maid!
- ROSE. Poor little man!

ROBIN. Poor little maid!

ROSE. Poor little man!

BOTH. Now, tell me, pray, and tell me true,

What in the world should the { maiden
young man } do?

ROSE. If I were the youth I should offer her my name—

Hey, but her face is a sight for to see!

ROBIN. If I were the maid I should feed his honest flame—

Hey, but he's bashful as a youth can be!

ROSE. If I were the youth I should speak to her today—

Hey, but she sickens as the days go by!

ROBIN. If I were the maid I should meet the lad half-way—

For I really do believe that timid youth will die!

BOTH. I thank you { miss,
sir, } for your counsel true;

I'll tell that { youth
maid } what { he
she } ought to do!

—W. S. GILBERT

CUMULATIVE WORK

Sometimes the most effective means of bringing out the real significance of the thought is by cumulative work: that is, a gradual increase and then a decrease in the volume of sound. For example, the class may be divided into four groups. Group I will read the first line of a stanza; groups I and II the second line; groups I, II, III the third line; and all four groups the last line. The volume of sound is thus heavier in each succeeding line until it reaches a climax in the last line. The volume may be decreased by the opposite procedure, having first one group and then another drop out.

Read thoughtfully Longfellow's poem, "Christmas Bells." Notice that in the first stanza the bells are *wild* and *sweet* as they ring out the carol, *Peace on earth, good will to men*. Does the sound increase or decrease in volume through the

second and third stanzas? What has happened to the sound of the bells in the fourth stanza? In the fifth? In the sixth? How do the bells ring in the last stanza?

Try to bring out the full significance of the poet's meaning by using *cumulative* effect. Divide your class into four groups of voices, ranging from those of highest pitch in Group I to those of lowest pitch in Group IV. Following the marginal directions, read the poem aloud:

Christmas Bells

GROUP I	I heard the bells on Christmas Day
	Their old, familiar carols play,
GROUPS I, II	And wild and sweet
	The words repeat
	Of peace on earth, good will to men.
GROUP I	And thought how as the day had come,
GROUPS I, II	The belfries of all Christendom
GROUPS I, II, III	Had rolled along
	The unbroken song
	Of peace on earth, good will to men!
GROUPS I, II, III	Till, ringing, singing on its way
	The world revolved from night to day
ALL GROUPS	A voice, a chime,
	A chant sublime,
	Of peace on earth, good will to men!
GROUP IV	Then from each black, accursed mouth,
	The cannon thundered from the South,
GROUP I	And with the sound
[lightly]	The carol drowned
	Of peace on earth, good will to men!
GROUP IV	It was as if an earthquake rent
	The hearthstone of a continent,
GROUP I	And made forlorn
[lightly]	The household born
	Of peace on earth, good will to men!

GROUP II	And in despair I bowed my head, "There is no peace on earth," I said;
GROUPS I, II	"For hate is strong, And mocks the song Of peace on earth, good will to men."
GROUP I	Then pealed the bells more loud and deep;
GROUPS I, II	"God is not dead, nor doth he sleep!
GROUPS I, II, III	The Wrong shall fail, The Right prevail,
ALL GROUPS	With peace on earth, good will to men!"
	— HENRY WADSWORTH LONGFELLOW

CHOOSING THE PATTERN

Part of the pleasure that comes from reading poetry in groups is that of discussing with each other the possibilities inherent in the poems. Many poems offer a variety of possible arrangements, and the group may try several times before deciding on the one they prefer.

Following "The Ballad of the Oysterman" are two suggestions for group reading; read the poem silently and then discuss with the class which of the two will be more successful in bringing out the humor. Try both methods. Perhaps you can suggest a third plan that will be better than either of these.

The Ballad of the Oysterman

I

It was a tall young oysterman lived by the river-side
His shop was just upon the bank, his boat was on the tide;
The daughter of a fisherman, that was so straight and slim,
Lived over on the other bank, right opposite to him.

II

It was the pensive oysterman that saw the lovely maid,
Upon a moonlight evening, a-sitting in the shade;
He saw her wave her handkerchief, as much as if to say,
"I'm wide awake, young oysterman, and all the folks away."

III

Then up arose the oysterman, and to himself said he,
 "I guess I'll leave the skiff at home for fear the folks should see;
 I read it in the story-book, that for to kiss his dear,
 Leander swam the Hellespont,—and I will swim this here."

IV

And he has leaped into the waves and crossed the shining stream,
 And he has clambered up the bank, all in the moonlight gleam;
 Oh, there were kisses sweet as dew, and words as soft as rain—
 But they have heard her father's step, and in he leaps again!

V

Out spoke the ancient fisherman: "Oh, what was that, my daughter?"

" 'Twas nothing but a pebble, sir, I threw into the water."

"And what is that, pray tell me, love, that paddles off so fast?"

"It's nothing but a porpoise, sir, that's been a-swimming past."

VI

Out spoke the ancient fisherman: "Now bring me my harpoon!
 "I'll get into my fishing boat and fix the fellow soon."

Down fell the pretty innocent, as falls a snow-white lamb,

Her hair dropped round her pallid cheeks, like seaweed on a clam.

VII

Alas for those two loving ones! She waked not from her swoond,
 And he was taken with the cramp, and in the waves was drowned;
 But Fate has metamorphosed them, in pity of their woe,
 And now they keep an oyster-shop for mermaids down below.

—OLIVER WENDELL HOLMES

SUGGESTIONS

1. A group of medium or medium-dark voices may be chosen to read the lines that do not use direct quotation: the first stanza, the first three lines of the second stanza, and so forth. The direct quotations may be assigned to individuals as character parts representing the young oysterman, the fisherman, the fisherman's daughter.

2. The direct quotations may be assigned as solo parts. The other lines may be assigned to the following groups:

A group of medium voices may read the lines relating to the young oysterman: stanza I, lines 1 and 2; stanza II, line 1; stanza III, line 1; stanza IV, lines 1 and 2; stanza VII, line 2.

A group of light voices may read the lines relating to the daughter: stanza I, lines 3 and 4; stanza II, lines 2 and 3; stanza IV, line 3; stanza VI, lines 3 and 4; stanza VII, line 1.

A group of dark voices may read the lines relating to the fisherman: stanza IV, line 4; stanza V, line 1; stanza VI, line 1.

All these groups may join in reading the last two lines of the poem.

EXERCISES

The meaning and mood of a poem must always determine the pattern to be used in group reading; what arrangement of voices and of sound will most nearly interpret the poet's thought? Any scheme that fails to consider the structural unity of the selection will fail in its purpose. Only by discussing the ideas inherent in a poem can the group arrive at a satisfactory answer.

In your speech class discuss the following poems for purposes of group reading; then try several different arrangements before deciding on the one that seems best suited to the poem.

I

The Pirate Don Durk of Dowdee

Ho, for the Pirate Don Durk of Dowdee!
 He was as wicked as wicked could be,
 But oh, he was perfectly gorgeous to see!
 The Pirate Don Durk of Dowdee.

His conscience, of course, was as black as a bat,
But he had a floppety plume on his hat,
And when he went walking it jiggled—like that!
The plume of the Pirate Dowdee.

His coat it was crimson and cut with a slash,
And often as ever he twirled his mustache
Deep down in the ocean the mermaids went splash
Because of Don Durk of Dowdee.

Moreover, Dowdee had a purple tattoo,
And stuck in his belt where he buckled it through
Were a dagger, a dirk, and a squizzamaroo,
For fierce was the Pirate Dowdee.

So fearful he was, he would shoot at a puff,
And always at sea when the weather grew rough
He drank from a bottle and wrote on his cuff,
Did Pirate Don Durk of Dowdee.

Oh, he had a cutlass that swung at his thigh,
And he had a parrot called Pepperkin Pye,
And a zigzaggy scar at the end of his eye
Had Pirate Don Durk of Dowdee.

He kept in a cavern, this buccaneer bold,
A curious chest that was covered with mould,
And all of his pockets were jingly with gold!
Oh jing! went the gold of Dowdee.

His conscience, of course, it was crook'd like a squash,
But both of his boots made a slickery slosh,
And he went through the world with a wonderful swash,
Did Pirate Don Durk of Dowdee.

It's true he was wicked as wicked could be,
His sins outnumbered a hundred and three,
But oh, he was perfectly gorgeous to see!
The Pirate Don Durk of Dowdee.

—MILDRED PLEW MERRYMAN

Aids to Interpretation

1. What line in each stanza serves as a refrain? Will this line be best interpreted by the entire group, or by a chorus of light, medium, or dark voices?
2. What characteristics of Pirate Don Durk would appeal especially to the ladies? Is there a possibility of using light voices for these lines?
3. What lines in the first stanza are in direct contrast with each other? In the second stanza? In the last stanza? How can this contrast be brought out in the reading?

II

*Scalp Dance**Hi! Hi! Hi!*

Jangle the gourds
And rumble the drum!
Fresh from the death
Of an enemy I come,
Like a timber-wolf
Whose stomach is filled
With the heart and flesh
Of an elk he has killed.

Sound on your war-drums
Lightning and thunder,
For dancing I come
With my sacred plunder:
The scalp of Whirling-Bird,
A coward in battle—
His yellow teeth chattered
Like the stones in my rattle.

Blood on my fingers,
Blood on my lips,
Rivers of blood
From his scalp that drips

Its red like the sun
In the sinking light,
That streams its hair
Like the trailing night.

Blood on my battle-ax,
Blood on my lance,
Blood in the music
Of my medicine dance;
Blood in my throat
And blood in my cry
That splinters the moon
And the bloody sky.
Hi! Hi! Hi!

—LEW SARETT

Aids to Interpretation

As you read this poem can you see a group of Indian braves in war paint and feathered head-gear, dancing around the camp fire and waving their gruesome trophies? A satisfactory interpretation must take into consideration the strongly marked rhythm. Best results should be obtained from a group of boys' voices working together in rhythmic harmony.

1. Should the opening and closing lines be read in higher or in lower pitch than the rest of the poem?
2. What lines require full volume of sound? What lines can be assigned to smaller groups within the large group?
3. Is the poem suitable for unison reading throughout? Unison reading is the most difficult kind of choral work, for it requires exceptional skill in articulation and enunciation.
4. Should the volume of sound increase as the poem progresses? Do you see possibilities for cumulative work? Where does sound give way to picture language?
5. What word recurs frequently in the last two stanzas? What purpose does the repetition serve?

III

Beat! Beat! Drums!

Beat! beat! drums!—Blow! bugles! blow!
 Through the windows—through doors—burst like a ruthless
 force,
 Into the solemn church, and scatter the congregation;
 Into the school where the scholar is studying;
 Leave not the bridegroom quiet—no happiness must he have now
 with his bride;
 Nor the peaceful farmer any peace, plowing his field or gather-
 ing his grain;
 So fierce you whirl and pound, you drums—so shrill you bugles
 blow.

Beat! beat! drums!—Blow! bugles! blow!
 Over the traffic of cities—over the rumble of wheels in the streets;
 Are beds prepared for sleepers at night in the houses? No sleepers
 must sleep in those beds;
 No bargainers' bargains by day—no brokers or speculators—
 Would they continue?
 Would the talkers be talking? Would the singer attempt to sing?
 Would the lawyer rise in court to state his case before the judge?
 Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—Blow! bugles! blow!
 Make no parley—stop for no expostulation;
 Mind not the timid—mind not the weeper or prayer;
 Mind not the old man beseeching the young man;
 Let not the child's voice be heard, nor the mother's entreaties;
 Make even the trestles to shake the dead, where they lie awaiting
 the hearses,

So strong you thump, O terrible drums—so loud you bugles blow.

—WALT WHITMAN

Aids to Interpretation

War is a terrible thing, not only because it kills thousands of people and maims many more than it kills, but also because

it takes away from everybody, for the time being, the simple joys of daily living. In stirring words Walt Whitman is trying to make us see how war disrupts every aspect of our lives—in the church, the school, the home; in the work by which we earn our living. He reminds us that our sleep at night, our business by day, our friendly exchange of greeting with a neighbor—all must give way when the awful blast of the war drums drowns out the voices of old and young and disturbs even the dead on their way to the grave.

As you read the poem, put power and energy into the beat of the drum and the blow of the bugle. Make the listener *feel* the overwhelming ruthlessness of war. Clearly enunciated consonants will help give strength and dignity to the reading.

1. What three lines in the poem are identical?
2. Read the last line in each stanza. What two ideas in the first line of each stanza are repeated in the last line?
3. Compare the last line in the first stanza with the last line in the second and third stanzas. What differences in emphasis or in volume of sound do you observe? How can these distinctions be made evident in the reading?
4. What lines in the poem need the full volume of sound as the entire group reads in unison? What lines may be assigned to smaller groups?

IV

Psalm XXIV

The earth is the Lord's, and the fulness thereof; the world, and they that dwell therein.

For he hath founded it upon the seas, and established it upon the floods.

Who shall ascend into the hill of the Lord? or who shall stand in his holy place?

He that hath clean hands, and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully.

He shall receive the blessing from the Lord, and righteousness from the God of his salvation.

This is the generation of them that seek him, that seek thy face, O Jacob.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of glory shall come in.

Who is this King of glory? The Lord of hosts, he is the King of glory.

Aids to Interpretation

Some of the most beautiful poetry found in the Bible is in the book of Psalms. This poetry is not the rhymed verse characteristic of much English poetry. It is a kind of verse known as "parallelism," in which the second part of a sentence echoes the thought of the first part by repeating it in slightly different words. This repetition of the thought provides a key to the interpretation of the psalm through choral reading.

1. In the first sentence, what words toward the end of the sentence repeat an idea that has already been expressed in the first half of the sentence? What other sentences illustrate this same kind of parallelism?
2. What questions and answers do you find that can be read by different groups of voices? Is this, too, a form of parallelism?
3. Will light or dark voices be more appropriate for the questions? For the answers?
4. Do you see possibilities for solo work?

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27

THE CONSONANTS S AND Z

Have you seen the seven zebras at the zoo?

In the consonants *s* and *z* we have another pair formed exactly alike except that *s* is unvoiced whereas *z* is voiced.

Notice the position of the tongue for the initial sound of *seen, seven, zebras, zoo*. The tongue almost touches the gum ridge, not quite reaching the front teeth. Lips and teeth come almost together, leaving only a narrow opening. The breath is sent in a very narrow stream along the center of the tongue, making a slight hissing sound for the unvoiced *s* and a buzzing sound for the voiced *z*.

Make the sounds *s* and *z* slowly, several times, alternating one with the other. By placing your hand on your throat, you can feel the vibrations caused by the voiced sound *z*. If you are making the *s* sound correctly, there will be no vibration of the vocal bands.

These sounds often cause radio speakers a great deal of trouble. If the slight hissing sound of the *s* or the buzzing of *z* is prolonged, the microphone picks up the sound and exaggerates it into something that unpleasantly resembles a spitting noise. To enunciate the sounds of *s* and *z* clearly but lightly requires practice.

EXERCISES

1. "Tune up" with a relaxation and breathing exercise selected from pages 312-315.
2. Distinguish between the *s* and *z* sounds in the following pairs of words:

s	z	s	z	s	z
dice —	dies	cease —	seize	fussy —	fuzzy
mace —	maze	face —	phase	sipper —	zipper
seal —	zeal	loose —	lose	serve —	deserve
lace —	lays	price —	prize	spice —	despise
pace —	pays	grace —	graze	sink —	zinc
race —	rays	hiss —	his	rice —	rise
ice —	eyes	dose —	doze	bus —	buzz

Hope often *dies* with a single throw of the *dice*.

A *fussy* man, wearing a *fuzzy* brown *zipper* jacket, was audibly drinking his soda through a straw *sipper*.

The waiter felt that the *bus* load of boys, *buzzing* around and demanding attention, did not *deserve* to be *served* before he had taken care of the other guests.

A *price* of ten dollars had been paid for the first *prize*.

3. Let your classmates help you to test your pronunciation of these words in which a *z* is often incorrectly substituted for the sound of *s*:

absurd	necessity	gas	gasoline	Swiss
absorb	trespass	miss	history	massive
mister	professor	essay	license	recent

(Do you say *greasy* or *greazy*? *Vase* or *vaze*? Webster's dictionary gives both pronunciations. Which pronunciation is more commonly used in your community?)

Mr. Seward certainly cannot drive far without license plates, to say nothing of gasoline.

The absent-minded professor, absorbed in his thoughts, failed to notice the no-trespassing sign.

A Swiss student brought some absurd ideas away from the professor's lecture on the recent history of South America.

4. S is often difficult to enunciate when it both precedes and follows another consonant. Practise the following words until you can pronounce all the consonants distinctly and easily:

asks	bastes	lisps	neats	dusts
basks	tastes	twists	tests	rusts
tasks	pastes	wisps	pests	dusks
casks	wastes	gusts	rests	rusks

Pests sometimes destroy the eggs in the birds' *neats*.

The cook *bastes* the *roasts* and *tastes* the gravy before serving either to the *guests*.

Gusts of wind and *wisps* of rain followed us through the gathering dusk.

The lazy loafer, leaning against the *casks*, *basks* in the sun, leaving his *tasks* undone.

5. Tongue twisters

Did you say you saw the spirit sigh, or the spirit's eye,
or the spirit's sigh?

I said I saw the spirit's eye; not the spirit sigh, nor the
spirit's sigh.

A swan swam over the sea;

Swim, swan, swim.

The swan swam back again through the swell.

Well swum, swan.

—UNKNOWN

The sea ceaseth and it sufficeth us.

Sixty-six sailors sailed to New Zealand in sixty-seven
days.

She says Susan sells Spam sandwiches, not ham sand-
wiches.

6. Try to get clear enunciation without undue hissing as you follow the sneezes through the week:

Sneeze on Monday, you sneeze for danger,

Sneeze on Tuesday, you'll kiss a stranger,

Sneeze on Wednesday, sneeze for a letter,

Sneeze on Thursday, something better.

Sneeze on Friday, sneeze for sorrow.

Sneeze on Saturday, you'll see your sweetheart tomorrow.

—UNKNOWN

28

THE CONSONANTS SH AND ZH, CH AND J

*Rush the treasure,
Share the pleasure,
To every child give joy!*

Say slowly: *rush* treasure . . . *share* pleasure. Repeat several times, putting one hand on your throat as you speak the words. For the sound of *sh* in *rush* and *share* you should feel no vibration in the vocal chords. But if you are giving full sound value to the words *treasure* and *pleasure*, the *zh* sound represented in these words by the letter *s* will cause noticeable vibration in the vocal bands.

Sh (ʃ) is an unvoiced sound. It is the sound you make when you are requesting immediate silence. "Sh!" usually accompanied by a raised forefinger, is a significant gesture. It can mean, in any language, "The baby is asleep. For goodness' sake, don't wake him up!"—or, "Please be still. Don't you see that I'm listening to a radio program?"

Zh (ʒ) is the same sound accompanied by voice. It is present in these words: *azure*, *measure*, *vision*, *garage* and so forth.

To discover whether you are making these sounds correctly, see whether you are observing certain very important rules.

The lips should be protruded, but not rounded.

The tip of the tongue should be raised almost to the hard palate.

The front of the tongue should be widened, leaving a small fissure between the tongue and the hard palate.

The breath should be forcibly expelled through this small fissure.

The teeth should be brought almost together.

Caution:

Do not jam the tongue against the hard palate.

Do not push the tongue against the teeth—it should be kept well back from them.

Ch (tʃ) and *j* (dʒ) are combinations of two consonant sounds. Repeat the sentence, *To every child give joy*. Say slowly, several times, the words *child* and *joy*; then make the sounds *ch* and *j*. *Ch* is a combination of *t* and *sh*. (Try making these sounds separately: *t*, *sh*; then glide from *t* to *sh* and you will have the sound of *ch*.) *J* is a combination of *d* and *zh*. (To illustrate this, follow the same procedure that you used with *t* and *sh*.)

EXERCISES

1. "Warm up" with a relaxation and breathing exercise selected from pages 312-315.
2. Pronounce slowly these word combinations:

special pleasure	precious sugar	usual range
azure treasure	ocean shore	measured shelf
sharp jump	unusual vision	jutting shore line
shoe shop	religious child	Shetland shawl

3. Give the *zh* sound (as in *pleasure*) to these words borrowed from the French:

camouflage	mirage	garage	potage	barrage	
massage	menage	beige	prestige	corsage	rouge

The green and pink corsage harmonized beautifully with her *beige* dress.

Social *prestige* may be destroyed, not by the intelligent use, but by the abuse, of *rouge*.

A *camouflage* of tree branches arching over the roadway and a smoke *barrage* concealed the advance of the enemy.

Potage, a thick soup, is a frequent dish in every French home.

The nurse *massaged* the patient's aching back.

4. Give the sound of *sh* (as in *share*) to the italicized letters in the following words:

<i>ch</i> aperone	<i>ch</i> ivalry	<i>p</i> arachute	<i>ch</i> agrin	<i>f</i> issure
<i>p</i> ension	<i>s</i> pacious	<i>f</i> acial	<i>m</i> ansion	<i>s</i> pecial

The *ch*aperones at the fraternity house-party noticed with *ch*agrin that many of the young men showed little *ch*ivalry to the girls who were their guests.

The *s*pecial *p*arachute fell into a deep *f*issure on a rocky hillside.

In a *s*pacious room on the second floor of the old *m*ansion the society belle was given a *f*acial massage (*zh*).

5. In the word *question* the *ch* (as in *chin*) should not be softened to *sh* (as in *shin*). Say *kwěs' chŭn*, not *kwěs' shŭn*.

The *question* is—Will the secretary please repeat the *question*?

Ask me no *questions* and I'll tell you no fibs.

Why do ghosts appear in such *questionable* shapes?

Questioning is seldom the best mode of conversation.

6. Tongue twisters:

If Sister Susie's sewing shirts for soldiers, where are the shirts that Sister Susie sews?

She sells sea shells by the seashore.

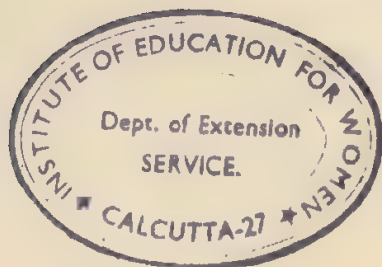
In this tongue twister distinguish carefully jĕst, ĵĭst, and ĵĭst:

Jess is just the girl to enjoy a jest once she gets the gist of your joke. But when jesting with Jess, just be sure that you are not an unjust jester, for Jess jests justly.

7. Notice what a soft, soothing effect the *sh* gives to the following stanza from the "Scythe Song" by Andrew Lang:

Hush, ah hush, the scythes are saying,
 Hush, and heed not, and fall asleep.
 Hush, they say to the grasses swaying;
 Hush, they sing to the clover deep!
 Hush!—'tis the lullaby Time is singing—
 Hush and heed not, for all things pass.
 Hush, ah hush! and the scythes are singing
 Over the clover, over the grass.

What is the thought that underlies this poem?



29

THE SUCCESSFUL INTERVIEW

There is no index to character so sure as the voice.

—BENJAMIN DISRAELI

"No," said the employment manager of a retail store, "we can't use Miss Fulton; she is presentable in appearance and evidently has had good training in some phases of salesmanship. But what a *voice*! We have learned from experience that the psychological effect of an unpleasant voice is something that we cannot ignore in retail selling."

"Parker is a good workman," the employment director reported to the department manager, "and more intelligent than the average. But he doesn't qualify for a foreman's job because he's lost for words; he can't express himself effectively."

Such illustrations are duplicated in industry all over the country. So important is good speech to the successful performance of many kinds of work that one of the factors uppermost in the mind of the employer who interviews a prospective candidate is the candidate's speech: that is, his voice and his ability to express himself in intelligible English.

In all probability you will some day undergo a personal interview for a job or an appointment that you want very much to secure. What training are you now giving yourself for meeting such a situation? Life presents almost daily



"Appearance excellent. I wonder what her voice is like?"

opportunities for practice in the delicate art of interviewing. How good is your technique when you interview your father on your chances of using the family car? Your mother on the advisability of your having a new coat? One of your teachers on the reasons for the unsatisfactory grade on your report card?

► *Ask yourself these questions:* When you interview any one to ask the granting of a privilege,

1. Is your manner of approach such that your listener is predisposed to give you a favorable hearing? Are you calm, courteous, and reasonable?
2. Before you launch your campaign, do you outline clearly in your own mind the reasons for your request? Can you convince yourself intellectually, not emotionally, that you are justified in your request?
3. Do you think of all the objections that might possibly be raised? Are you prepared with answers for them?
4. Do you listen to the other person's point of view, or do you interrupt and brush aside any opinion other than your own?
5. Are you fair in your arguments, or do you indulge in sweeping generalities and make exaggerated claims?
6. Is your voice well modulated, pleasing, and agreeable to listen to, friendly and conciliatory in tone?

Discuss the following methods of approach. Which do you consider most likely to lead to a satisfactory result? What suggestions can you offer for improving any of these methods? Read them aloud, using the tone of voice that you think most accurately characterizes the mood of the speaker.

1

Tom comes into his English classroom after school and greets his teacher with these words: "May I see my grades?"

"What do you mean by 'see your grades'? What grades?"

"My grades for the last marking period. I don't see why I got D in history. I did as much work as some other fellows in that class and they got B."

"Just a moment, please. Are you discussing *your* grades or the grades of the other students in the class?"

"Well, mine. But I don't see why I didn't get a better mark."

"To begin with, here on the books is a grade of zero for one report during the month."

"Was that the only paper that counted? Didn't I get credit for any of the other papers I handed in? Don't we get any credit for reciting? I always answer questions in class, and I handed in most of the papers, and anyhow I don't see. . . ."

II

"Mother, I have all my homework done for tomorrow. May I go to the movies tonight with Anne? We are planning to see the early show."

"Mary, you know I don't like to have you go out during the week. Can't you go on Friday?"

"Ordinarily I could, Mother. But Friday is the night of the school concert and I'm playing in the orchestra, you know. This picture is one that our history teacher recommended because it shows the opening of the West and scenes from the California gold rush. Besides, we'll be home early. Anne's father and mother are going, too, and they'll bring me back in their car."

III

Carl enters the principal's office.

"And what can I do for you?" asks the principal.

"I want to drop a subject."

"What subject are you thinking of dropping?"

"Physical geography."

"Well, let's begin at the beginning. In the first place, what is your name?"

"Carl Thorpe."

"May I see your schedule, Carl?"

Carl begins searching through various pockets and note-books

"I can't find my schedule. I'm sure I had it yesterday."

The principal rings for the secretary in the outer office.

"Will you please bring me Carl Thorpe's schedule from the office files?" he requests.

"Now, Carl, what are your reasons for dropping physical geography?"

"Well, I don't get along in it so very well."

"What seems to be the difficulty?"

Carl shrugs his shoulders. "I don't know. I just don't like it, I guess."

"What do you plan to take instead of physical geography?"

"Why, I don't know exactly. I haven't thought much about it."

EXERCISES IN INTERVIEWING YOUR PARENTS AND TEACHERS

Plan an interview suggested by one of the following assignments. Students may work together in pairs and present the interview orally. In making preparations for it, both students should discuss with each other the general plan of procedure to be followed, the reasons that may be advanced to support the appeal, and the objections that may be raised by parent or teacher. They should decide in advance how the interview is to be terminated. The campaign should not be made unreasonably difficult, but neither must it be too easily won. If arguments are written out in advance of the class performance and checked against the suggestions on page 266, the interview will probably run more smoothly than it will if largely impromptu; both students should *speak*, not read, their parts during the class performance.

Interview your father or your mother on one of the following subjects:

Using the family car for the evening

An increase in your weekly allowance

Joining an after-school club or having an after-school job

Having a new dress, suit, pair of shoes, or some similar article

Having a bicycle

Being allowed to take music lessons

Hitch-hiking across country during a summer vacation

Taking swimming lessons at the YMCA or the YWCA

Learning to drive the car

Making the attic over into a recreation room.

Interview one of your teachers, or the proper administrative officer in your school, on one of the following topics:

The means of improving your grade in one of your subjects

Changing to the commercial course

Organizing an after-school club

Using the assembly hall, the gymnasium, or the lunch room for some class program

Securing permission to place an exhibit in a school corridor or the lunch room

Borrowing equipment from one department to use in the classroom of another department

Securing permission to leave school early for an appointment downtown

Carrying an extra school subject

Appraising the interview: Your classmates will judge your performance, being guided by the following questions:

1. Was the method of approach conducive to a favorable hearing?
2. Was the tone of voice pleasant, agreeable, conciliatory?
3. Did the interviewer give evidence of having planned in advance what he intended to say, of having organized his material, and of having foreseen the objections that might be offered?
4. Were the objections that were advanced well-chosen—that is, the type that a parent or teacher would be likely to advance under the circumstances?

5. Did both students concerned in the interview listen courteously and with open mind to the other's point of view?
6. What suggestions for improvement can you offer?

INTERVIEWING FOR A JOB

Your parents and your teachers know you, are conscious of your good points, and are ready to make allowances for your shortcomings. They expect to encourage, to guide, and to assist you. But when you apply for a job and must interview some one to whom you are a stranger, you are on quite another footing. The prospective employer is interested only remotely in you and your welfare; he is interested in picking the best candidate he can find for the job he wants done. He will appraise you dispassionately and weigh your abilities in a disinterested manner. This does not mean that he will be unfriendly; he is, however, not concerned with his responsibilities toward you as are your parents and teachers. Therefore it is doubly important that you make every effort to "sell yourself" to him if you really want the job he has to offer.

Discuss the following interviews. Do you think that either candidate has a chance of getting the job for which he is applying? What good features can you point out in either interview? What suggestions can you make for improvement?

I

An elderly lady is looking for a young man who can act as chauffeur for her a few hours each day. One candidate who has applied for the job has just been shown into the living-room.

"Come in," she says, as he hesitates, cap in hand, not quite sure whether he should advance beyond the threshold; "come over here by the window where I can talk to you. You've come to see about being my chauffeur?"

"Yes, Mrs. Wilson. I understand you are looking for a boy who can drive, and I'd like the job. My name is Don Edwards."

"Sit down, Don, and let's talk it over. How good a driver are you?"

"Well, my father's willing to let me drive his car. I really haven't had any experience driving for any one but Mother. I think she feels that I'm a perfectly safe driver. In fact, if you don't mind my saying so, she's said more than once that she has perfect confidence in my driving. I've had a license ever since I was old enough under the law—that's been just a year, but I've never had an accident of any kind. I really can't remember when I didn't know how to drive a car. I think I just learned by watching my father."

"Do you feel that you have to pass every car on the road? Most of you young fellows do."

"No, I don't think I do. I'll admit I enjoy going ahead at a pretty good rate on an open stretch of road, but I don't take chances. Anyhow, if I were driving for you, I'd be perfectly willing not to go any faster than you wanted to go. After all, it's your car, isn't it?"

"Yes, and my life—what is left of it. Don Edwards you say your name is. Well, that doesn't mean anything to me. How can I find out something about you?"

"Dad said I'd better be prepared for that. My father's a machinist at the Solway Plant. I'm in high school now; I have one more year. But it's just afternoons that you'd want me, isn't it?"

"That's right. My niece can generally take me out mornings when I want to go."

"I've written down a couple of names and telephone numbers here. This is the minister of our church, and this is the principal of the high school. They both said it was all right for me to refer you to them. If you don't mind calling them on the telephone—or I'll be glad to ask them to write to you. I didn't have time to get letters from them before I came over today."

"No, I'd rather talk to them myself. Can you change a tire? When a car won't start, can you find out what's the matter with it?"

"I've changed tires many a time, and I've always tinkered with the car—long before I was allowed to drive. Dad hasn't bothered with those jobs for a long time."

"Well, young man, leave me your address, and maybe you'll hear from me. I'll see what these people have to say about you. And in the meantime I'll probably interview some other candidates who want the job."

"Thank you for letting me see you, Mrs. Wilson. I'd be glad to take you for a drive any afternoon and let you see whether you'd like to have me do your driving. Won't you let me take you out right now?"

"No, not today, thank you; we'll see about that later on."

II

The Glendale Tent and Awning Company has advertised for a young woman to work in their office. She will be expected to type and to take dictation; she must be willing to make herself generally useful in many ways. A candidate for the job has just entered the office.

"How do you do, Mr. Blake? I suppose you *are* Mr. Blake? I thought you must be. I understand you are looking for a secretary."

"Well, I'd hardly call it that; I need somebody to help out here in the office, but. . . ."

"Well, I've had experience in an office all right. I've been working over at Arden's Paint Store. I left there several weeks ago because they couldn't afford to keep me on any longer. You see, their business hasn't been so good since the old man died. The son doesn't pay any attention to things. He's off playing golf half the day."

"I see. What was your work there?"

"Oh, I did everything! In fact, I just about ran the place. I

wrote all the letters, I looked after the selling - of course there was a regular salesman, you know, but he's grown awfully slack in recent years, and he's let the stock run down something awful. But the whole concern is just going to ruin."

"Min. Are you a bookkeeper as well as a stenographer, Miss er—what name did you say?"

"Dawn—Rosalie Dawn. I guess my mother must have been feeling romantic when she named me Rosy Dawn. But I always feel that a person might just as well be gay as grouchy, don't you? So, whenever I'm feeling low, I just think of my name and try to be happy and gay."

"Ah, quite admirable, I'm sure, Miss—er—Dawn. I doubt whether you'd find the work here as interesting as it was at Arden's, where you evidently had more authority. All I need here is some one to. . . ."

"Oh, I'm sure I'd just love it here, Mr. Blake, and I could go to work right away."

"I'll think it over. Write your name and address here on this pad, please, and I'll let you hear from me if I decide I can use you."

"You really will, won't you? You know they say that in so many offices, and then you never hear from them again! Well, good-by, Mr. Blake. I'll be expecting to hear from you."

"Good-by, Miss Dawn."

In the course of an interview a candidate will reveal more of himself than he is aware. In the interviews you have just read, which candidate is more self-revealing? If Mrs. Wilson is at all keen in analyzing character, does she know more about Don Edwards than he realizes? What clues do you find in any of his remarks or actions that give a picture of his personality, his home background, his reliability, his disposition? What has Rosalie Dawn told Mr. Blake and you—about herself that she would rather not have told?

EXERCISES IN INTERVIEWING FOR A JOB

Prepare to apply through a personal interview for one of the following jobs. In this exercise, as in the one on page 268, the class should work together in pairs. Do not let the interview reach a decision, however; that is, let the interview terminate without the candidate's knowing whether he is to get the job. The class will constitute an informal jury, trying to decide as they listen to the application whether they would be willing to hire the applicant if *they* were the employer. During a discussion period following each interview, class members will tell the candidate what they commend, what they find to criticize unfavorably in his interview.

1. The mother of two children, a boy of four and a girl of six, wants a high-school girl to keep the children out of doors afternoons between three-thirty and five. She wants them, besides getting fresh air, to learn something about birds, flowers, trees, and so forth.
2. A druggist wants a boy to help at a soda-fountain lunch-counter. Although previous employment is not necessary, the boy should have had some experience at home or in camp.
3. A bed-ridden child of ten needs some one to entertain him while his mother rests in the late afternoon. He enjoys reading, but he also likes to play games—the kind that require ingenuity but no physical activity. His mother has applied for some one who can keep him interested, profitably if possible.
4. A woman living in a town that has a consolidated high school for a large outlying district has notified the school that she is willing to take into her home a boy or girl who would like to help with the housework in exchange for room and board.
5. A grocer wants a boy to help in the store on Saturdays.
6. One of your neighbors wants a boy to shovel snow and

take care of the furnace in the winter; mow the lawn, wash windows, and so forth in the summer.

7. A dentist wants a girl to work afternoons making out bills, answering the telephone, and receiving patients.
8. An elderly lady with failing eyesight wants a boy or girl to come in during the late afternoon or early evening and read the daily paper to her.
9. A woman who is writing a book wants the assistance of a high-school boy or girl who can type manuscript for her two hours a day.
10. A neighborhood ten-cent store wants a girl to clerk on Saturdays.
11. An art or gift shop wants a girl or boy who can assist in the making of hand-painted Christmas cards.
12. A small tea-room wants a girl or boy to wait on table during dinner at night.

INTERVIEWING FOR INFORMATION

Some interviews are for the purpose of collecting information. When a reporter interviews a singer, a lecturer, or a traveler who has just returned from Europe by clipper ship, he is seeking information for a news article. If your school publishes its own paper, school reporters interview visitors to the school, pupils and teachers who have had unusual summer vacations, and graduates who are engaged in interesting activities. The person who grants an interview for information does so as an act of courtesy. Most reporters realize that they get a more favorable reception and a more detailed account if they are careful in their manner of approach. Will the reporter's personal appearance—neatness, posture, good grooming—influence in any way the reception he is likely to receive? Will the quality of his voice and other personal characteristics be of any importance?

An English class decided that it would like to know more

about how books are catalogued and shelves arranged in a library larger than their own school provided. They sent one member of the class to interview the city librarian to find if it would be possible for the class to visit the library as a group. Do you think that this interview was well handled? Can you offer any suggestions for improvement?

"Is this Miss Elton?"

The lady at the desk looked up with a smile. "Yes. What can I do for you?"

"I'm Doris Jenkins, a sophomore at the Marston High School. Our English class has been making a study of libraries, the cataloguing and arranging of books, and we'd like to visit a large library and learn something about how things are done. There are twenty-nine in the class. May we come down some afternoon in a group, and would you have time to explain things to us?"

"I'd be very glad to. Just let me look at my calendar and see what afternoon is free. Do you want to come soon?"

"I think it would be best if we planned it for some day next week. We'd like to finish some reports on library work we are giving this week."

"How would Tuesday afternoon at three o'clock do?"

"That would be splendid for us, if you're sure it's all right for you."

"Yes, there are no committee or board meetings scheduled for that afternoon, and I think that I can give you as much time as you want. Will your teacher come with you?"

"Yes, and I'm not sure just how many of the class. They all want to come, but some of them work after school. I think there won't be more than twenty."

"That will be a good number. You'd like a personally conducted tour, wouldn't you?"

"Yes, and may we go behind the gates and see the stacks? I've always wondered just what it looks like in there."

"Indeed you may. We'll try to show you everything."

"Oh, that will be fine. Thank you very much."

EXERCISES IN INTERVIEWING FOR INFORMATION

1. Arrange to invite to your class a student who is prominent in school activities—the president of the student council or of the athletic association; a boy or girl who has been successful in dramatics, athletics, or some other activity. Let the class as a group, under the guidance of some pupil who presents the guest and supervises the interview, ask questions the purpose of which shall be to give the class information about the activity in question. Some leading questions should be planned in advance to start the interview. Other questions will probably suggest themselves as the interview proceeds.
2. Arrange to have members of the class secure actual interviews and report the results to the class. The individual pupil should be responsible for deciding upon his own interview and making arrangements for it. He will probably find that among his own acquaintances or his family's there are many possibilities for good interviews. In an undertaking of this sort he must remember that he is representing the school as well as himself. It therefore becomes more important than ever to plan the interview carefully, to be courteous and considerate in the approach, and to conduct the interview in an intelligent and businesslike manner. Here are some suggestions:
 - (a) Interview a professional man or woman, your family doctor, dentist, or minister, a lawyer or nurse of your acquaintance. Find out what training is required for his or her profession; what personal characteristics are required for successful practice in that profession; what rewards, other than financial, it has to offer.
 - (b) Interview some member of your community who has an interesting hobby. Find out how he first became in-

terested in it, how long he has followed it, what fun he gets out of it.

- (c) Interview some one connected with a large industry in your community. If possible, arrange for a visit to the plant. Find out where the raw materials come from, what the chief product is, where the important markets are, approximately how many men and women the company employs.
- (d) Interview some one in one of the city departments—water, street-cleaning, sewage disposal, police, fire—and bring back some definite information about the duties of the department and the services it renders to the community.
- (e) Interview a graduate of your school who is now at college. Find out what work he is preparing for, what courses he is taking, what advice he has to give to a high-school pupil interested in the same kind of work.
- (f) Interview a former student who is now engaged in business in the community. Find out how he got his job, whether he likes the work, what his responsibilities are, what future he feels it has to offer.
- (g) Interview some pupil in your school who has an unusual background or history—a guest or refugee, perhaps, from some European country; or a student who has had an unusual trip or experience of some kind. Get any information that will be of value and interest to the class.

REPORTING THE INTERVIEW

In reporting your interview to the class, have a plan or outline in mind. Here is a suggestion:

1. How did you decide upon the person to interview? Describe him or her briefly.
2. Did you find that you had to ask many questions and do a

large part of the talking or did the other fellow do most of it?

3. Do you think that you had a good "victim," one who was willing to talk and who succeeded in giving you a good deal of information? What personal characteristics did he unconsciously reveal?
4. Give as complete a report as you can of the questions asked and the answers received. Because the main object was to gather information, this is the most important part of the report.

30

THE CONSONANTS K AND G

Wanted: A good cook

The consonants *k* and *g* (*g*) are another pair formed exactly alike except that *voice* is used in making one (*g*), whereas the other is unvoiced.

Say slowly, several times, the words *good cook*. (Notice that the initial letter *c* in *cook* is pronounced exactly like the final *k*. The sound of *k* is often represented by the letter *c*.)

Placing your hand on your throat, make the sounds *g* and *k*. You will feel the vocal bands vibrate as you make the sound of *g* but there will be no vibration for the sound of *k*.

In making both these sounds, press the back of the tongue against the soft palate. Then, slightly lowering the tongue, send the air through the obstructed opening. The explosive sound that you hear is the sound of *k*. Voice the explosive sound, causing vibration in the vocal bands, and you will have formed the sound *g*.

EXERCISES

1. Relax with a breathing and relaxation exercise selected from pages 312-315.
2. Distinguish between *k* and *g* in the pairs of words that follow.

beck — beg
rack — tag
sack — sag

muck — mug
duck — dug
coast — ghost

cull — gull
Dick — dig
cuts — guts

3. Do you say *ĕk' sĭl* (exile) or *ĕg' zĭl*? *Ēk' sĭt* (exit) or *ĕg' zĭt*? In the pronunciation of *exile* and *exit* Webster's dictionary permits you to take your choice. But there are many words beginning with *ex* where it is important that you know whether to give the *ex* the sound of *ĕks* (as in the letter *x*) or *ĕgz* (as in the word *eggs*). Pronounce these words with the *ĕks* (*x*) sound:

exceed	exception	export	excitement	expense
excursion	excuse	expose	extraordinary	express
excellent	exhale	extend	extravagance	exclaim
except	exercise	excite	execute	extensive

Pronounce these words with the *ĕgz* (*eggs*) sound

examine	examination	exist	existence
exhaust	exhaustion	exert	exertion
example	exonerate	exact	exactly
exhibit	exaggerate	exempt	executive

Distinguish carefully between *ĕks* (*x*) and *ĕgz* (*eggs*) as you read the following sentences:

In the last English examination you will find some excellent speech exercises.

Speak exactly; do not exaggerate.

Why was so excellent an artist excluded from the community exhibit?

An executive of the firm has been guilty of extravagant expenditures.

"Am I not exempt from excise tax?" exclaimed the excitable old lady.

4. In careless speech the *k* and *g* sounds are often slighted when they should receive full value. Practice reading the following words until you can easily and quickly give the *k* sound printed in italics.

pic ture ¹
 pic tur esque
 ad jec tive
 scep ti cal
 dis tinct ly

ac cess
 ec stasy
 arc tic
 ac ces sor ies
 cha me le on

ac cept
 chasm
 ar chi tect
 ar chi tec ture
 ar chi pel a go

As you read these sentences, give full value to the sounds of *k* and *g* printed in italics:

Did you recognize the *architecture* as Gothic?

In the *kodachrome* picture the brilliant color in the *chasm* showed distinctly.

The old lady seemed *sceptical* when she was told that the *chameleon* could change the color of its skin.

Although the *architect* admitted that he had never visited the *archipelago* in the Aegean, he stated that he was familiar with the *architecture* of that entire region.

The school-girl was in *ecstasy* over the *accessories* that had been carefully selected to go with her new suit.

The chairman suggested that the picture of the *architect* be hung in the main corridor of the new building.

The travelers were urged to put on *arctics* before descending into the *chasm*.

¹ Pronounced pik' ture, not pitcher.

31

THE CONSONANT NG

Is English your mother-tongue?

Probably any one who heard you read that question aloud could readily tell what your answer should be. If English is your mother-tongue, you should have no difficulty in pronouncing either *English* or *tongue*. But if you learned to speak some other language before you spoke English, it may very well be that you give an un-English sound to the *ng* in both these words. If *ng* were pronounced in exactly the same way in all words, the task of learning it would not be so great. But it is pronounced one way in the word *young*, for example, and another way in the word *younger*. Only by learning several rules can one correct a faulty pronunciation of *ng*.

If you can read the following paragraph, pronouncing to the entire satisfaction of your teacher and your classmates all the words containing the sound of *ng*, you can probably afford to skip the rest of this chapter—except Exercises 6 and 7 on pages 288-289. But if any of your *ng* sounds are faulty, you should study the rules carefully and work on the exercises until you have mastered *ng* wherever it occurs.

In the single hour of his lecture, I think that the young man with the droning, sing-song voice made more errors in the use

of the English language than the youngest pupil in the school would have been guilty of making. Frankly, the committee is to be congratulated on having arranged a program of shorter length for tomorrow morning and, we believe, one of greater strength as well. I should like personally to thank them for their untiring efforts in our behalf.

TO FORM THE SOUND OF NG (ŋ)

Say the word *sing-song* several times. In making the *ng* sound, you should press the back of the tongue against the soft palate. *Ng* calls for exactly the same position of the tongue and palate that you use for *k* and *g*. Make the sound of *g* as in *big*. You will notice that as the air is expelled, the tongue drops slightly to allow the air to pass through the small opening between the tongue and the soft palate. When you make the *ng* sound, *the tongue does not drop*. The back of the tongue remains against the soft palate and the air is forced out through the *nose*. *Ng* is therefore a nasal sound. It is practically the sound of *g* nasalized. This is one of the sounds that give nasal resonance to the voice.

Be careful to keep the back of the tongue pressed against the soft palate *until all sound has ceased*. If, just before you have completed the sound, you allow the air to escape through the mouth, you will get the explosive sound of *g* (as in *big*) which should not be present in the *ng* sound. Say slowly and distinctly *a big ring*. If your enunciation of the *g* in *big* is distinct, you will be conscious of the explosive or throaty sound of *g*. You can both feel and hear the voiced sound that passes between the tongue and the soft palate. You can feel, at the same time, the back of the tongue drop away from the soft palate. In making the *ng* sound in *ring*, you should feel the air vibrating in the nasal passages, but you should *neither feel nor hear any sound or puff of air coming*

through the mouth. The rear of the tongue should not drop until all sound has ceased.

EXERCISES

1. Relax with a breathing and relaxation exercise selected from pages 312-315.
2. As you read aloud the following word combinations, distinguish carefully between the *g* sound at the end of the first word and the *ng* sound at the end of the second. Place the fingers of your right hand over your nose so that you can feel the nasal vibration of the *ng* sound. Prolong the *ng* sound slightly for nasal resonance, and hold the rear of the tongue in its position against the soft palate for a few seconds *after all sound has ceased*.

bag-bang
rag-rang
log-long
rig-ring
sag-sang

dig long
vague song
rogue king
big gong
big thing

flag flying
stag dying
log falling
dog running
fog lifting

3. Read aloud: *The young singer sings sweetly*. Sometimes *er* is added to a word of action to indicate the *doer* of the action; for example, *er* is added to the word *sing* to form the word *singer*. *Ing* may also be added to the verb *sing* to give *singing*, another form of the verb. The addition of the *er* (to indicate a *doer of the action*) and the addition of *ing* to the verb do not alter the sound of the *ng*. It is still pronounced without any explosive sound of *g*.

Read aloud the words and sentences that follow. In order to be sure that you are avoiding the explosive sound of *g* after *ng*, follow the suggestions given in Exercise 2.

sing
singer
singing

bring
bringer
bringing

ring
ringer
ringing

spring
springer
springing

twang	string	bang	prolong
twanger	stringer	banger	prolonger
twanging	stringing	banging	prolonging

By *prolonging* the concert, the young singer is *bringing* pleasure to all.

Springing to the platform, the manager *rings* down the curtain.

Twanging and *banging* on homemade instruments, the children were amusing themselves by annoying the neighbors.

On a Bad Singer

Swans sing before they die; 'twere no bad thing
Should certain persons die before they sing.

—SAMUEL TAYLOR COLERIDGE

4. Read aloud: *The younger boy is bigger than his older brother.* It has already been pointed out that the *ng* in *younger* is not pronounced exactly like the *ng* in *young*. Examine for a moment the words *big* and *bigger*. The *g* in *big ger* has exactly the same sound as the *g* in *younger*. *Young* plus *ger* equals *younger*. (This would perhaps be easier to understand if *younger* were spelled with two *g*'s: *young ger*.) *Young* has no explosive sound of *g*, but *younger* and *youngest* both have the explosive sound. In the following groups of words pronounce the first word in each group without the explosive sound of *g*; give the explosive sound (as in *big' er* and *big' est*) to the second and third words in each group.

young	strong	long
younger	stronger	longer
youngest	strongest	longest

Singapore, the famous fortress and island at the end of the Malay peninsula, is pronounced with this same explosive sound of *g*: *Sing' gâ pôre*.

Add the explosive sound of *g* to all the italicized sounds of *ng* in the following words:

dangle	hunger	English	finger
dangling	hungry	England	language
single	shingle	bangle	wrangle
singling	shingling	bangling	wrangling
singled	shingled	bangled	wrangled
tingle	linger	jingle	
tingling	lingering	jingling	
tingled	lingered	jingled	

Add the explosive sound of *g* to the *ng* sound in the following sentences wherever it is printed in italics.

With flashing rings on her *fingers* and *bangles* *dangling* from her wrists, the governor's *youngest* daughter attended a charity ball.

The *hungry* mob *wrangled* over the distribution of a *single* truckload of bread.

The strongest debater in the group *lingered* *longer* on that important point.

The *English* language is spoken not only in *England* but by millions of people in other parts of the world.

The principles underlying Exercise 4 may be summarized in these rules:

In the comparatives and superlatives of the adjectives ending in *ng*, such as *young*, *strong*, and so forth, the explosive sound of *g* (as in *go*) is added to the sound of *ng*.

In words where *ng* occurs in medial (middle) position, such as *hungry*, *finger*, and so forth, the explosive sound of *g* (as in *go*) is added to the sound of *ng* where the part of the word ending in *ng* is not a word in itself, or where as a word it has no relation in meaning to the word of which it is a part; for example, *finger*, *jingle*, *hungry*.

5. Read aloud: *At the circus we drink pink lemonade. Drink and pink*, like many words containing *nk*, are pronounced as if they were spelled with an *ng* followed by an explosive

k sound (as in *pick*)—*dring-k*, *ping-k*. In the following groups of words the first word in each pair ends with the *ng* sound (*without an explosive g*). The second word in each pair adds to the *ng* sound the explosive sound of *k*. As you read, distinguish carefully between these two sounds.

thing	bang	sing	tang	hang	bring
think	bank	sink	tank	hank	brink
wing	sang	bung	ring	Ming	sling
wink	sank	bunk	rink	mink	slink

Add the explosive *k* to the *ng* sound in the following words and sentences:

frank	crank	ink	conquer	donkey
prank	function	thank	anxious	monkey
anchor	shrink	shrank	shrunk	shrinking
banker	drink	drank	drunk	drinking

The *bank* is *anxious* to catch the forgery *crank*.

The oil tanker lay at *anchor* in the harbor.

We thank you for your *frank* and unshrinking criticism of all the *functions* attendant upon the ceremonial opening of the *bank*.

6. Read aloud: *Is he coming or going?* Did you read the sentence as it was written, or did you say *comin'* and *goin'*? One of the commonest errors in the pronunciation of *ing* at the end of a word is the substitution of *n* for *ng*. This mistake is just as likely to be made by some one whose mother-tongue is English as by one to whom English was once a foreign language. As you read the following pairs of words, try both to *hear* and to *feel* the difference between the *in* ending of the first word and the *ing* ending of the second:

win	begin	din	spin	pin
winning	beginning	dinning	spinning	pinning

As you read the following sentences, be careful to sound the final *ng* but do not add the explosive sound *g* or substitute *n* for *ng*:

Good morning! How are you feeling?

Seeing is believing.

As I was saying, just as the last bell was ringing, we came hurrying into class, shaking snowflakes out of our hair.

I'm afraid I was napping when you came knocking at my door this evening.

7. The building of the first railroad to span the continent and link the Atlantic with the Pacific is a romantic story. But to the men engaged in that great undertaking, it represented grueling hours of long, hard work. Let your interpretation of this paragraph from *Building the Union Pacific*¹ show an understanding of what the life meant to the men who laid the rails. Enunciate distinctly all *ing* sounds.

Altogether, it was a rough, dangerous, dirty, sweating, hard-working, hard-drinking, free-spending life that this army of track-layers lived as they pushed the steel rails across the plains. They worked long hours under a fiercely burning sun in summer and in bitter cold in winter, for the plains climate ranged the extremes of heat and cold. A day's routine would read something like this: In the morning the men are up early in the boarding train, wash in tin basins, eat a hearty breakfast, and set out to the job. Heavy work at plowing, shoveling, and grading, or placing ties, carrying and spiking rails, keeps up till noon, when everybody knocks off an hour for a heavy dinner. Pitchers of steaming coffee; pans of soup; platters heaped with fried meat, roast meat, vegetables, potatoes; iron dishes of cold, watery canned tomatoes; condensed milk diluted with water, canned fruit, cakes, and pies make up the hearty menu. Little conversation enlivens the meal; the men are there to eat, and they make a business of it. In fifteen or twenty minutes they are out of the cookhouse, sitting around their bunks, smoking, sewing on buttons, or taking a little "shut-eye"—and when was sleep ever so sound or so efficiently refreshing as the half hour snatched from heavy, muscle-straining work in the middle of a long, hard day?

¹ Glenn Chesney Quiett, *Building the Union Pacific* (New York, D. Appleton-Century Co., 1934).



Flora and her family

to look like on Friday evening when the music department presents its annual music festival. The Senior Choir in its new cream and purple robes, the band, and the school orchestra will all be here in full regalia to give you of their best. Vocal and instrumental soloists have been practicing for weeks just to entertain you. The high light of the concert will be Johnny Manchester's interpretation of "Old Man River." A full evening of aesthetic delight—and all for the price of twenty-five cents. Come and feast your eyes, your ears, and your soul. But don't be selfish about it; bring your family and give pleasure to others as well as to yourself. Friday evening, March 23rd, at eight o'clock here in the assembly hall. Get your tickets at the book-store and get them soon!

2. *A Party*

Do you ever go away from a class feeling that you've learned something really valuable? Not just a few facts that are going to be useful on your final exams, but something that's going to come to your rescue in moments when a fellow needs a friend, such a moment as this when you have to stand on this platform with two thousand people all looking right at you!

Yesterday while I was in Journalism class wondering how I was ever going to be able to get up on the platform this morning and make this announcement, I noticed on the blackboard the requirements for a good lead in a news story: *Who? What? When? Where? Why?* and *How?* In two minutes the announcement was written, and here it is!

Who? The members of the Dante Society.

What? Their spring get-together party.

When? This coming Friday at 2:45.

Where? In the student lunch room.

Why? To help the new members get acquainted with the old.

How? By playing games, dancing, taking part in a quiz program, and satisfying that after-school hunger for some choice refreshments. All members out!

3. Athletics

All of you fellows from the ninth grade up who . . . ah . . . are interested in track report to the boys gym . . . ah . . . to night after school for . . . ur . . . a . . . short meeting. It won't be long . . . very long . . . and you'll get away . . . uh . . . early. So all of you fellows come out to this . . . ur . . . ah . . . meeting and . . . ah . . . we won't keep you long. But be sure to . . . ah . . . get there right after school. So all of you fellows come along out. Don't forget.

4. Service Club

Track meets, after-school parties, gala events like concerts and dances—what a round of entertainment school life offers to all! Well, to *almost* all. I'm here this morning to remind you of an organization that looks after those who are ill and can't be here for the Dante Society party or for the Music Festival. In a school of this size there are unfortunately always some students who are kept out of school for long periods of time because of illness. The Cheer Club sees to it that these students receive the *Clarion* each week, occasional greeting cards, and now a letters that keep them posted on what's going on.

As you can readily imagine, this correspondence runs into money. Next week the Cheer Club is raising funds by selling fritters. Girls dressed in snappy uniforms and carrying baskets of fritters will go from table to table during both lunch periods. Buy a nickel's worth of cheer for yourself and provide cheer for the ill by patronizing the corn fritter sale next week.

5. Publications

Will all the fifth columnists please leave the assembly hall. --We'll wait just a moment and give them a chance to get out. None present? Very well, then, I'll tell you the news just released in the latest communiqué. On Monday morning in your homeroom there will be available a publication of stupendous

[illegible][illegible]

- The following are some of the questions that
 have been asked by the public about the
 proposed changes to the rules of the
 Commission. The Commission is currently
 reviewing these questions and will
 make a decision on them in the near future.
 The Commission is also currently reviewing
 the proposed changes to the rules of the
 Commission. The Commission is currently
 reviewing these questions and will
 make a decision on them in the near future.
 The Commission is also currently reviewing
 the proposed changes to the rules of the
 Commission. The Commission is currently
 reviewing these questions and will
 make a decision on them in the near future.

THE JOURNAL OF THE

of the following cases:

- 1. [illegible]
- 2. [illegible]
- 3. [illegible]
- 4. [illegible]
- 5. [illegible]
- 6. [illegible]
- 7. [illegible]
- 8. [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

4. Look ahead on your school calendar, select a coming event, get all the necessary information, plan an announcement, and give it before your speech class. They will judge your performance by using the questions on page 294.

AS YOUR AUDIENCE SEES YOU

Even men and women with social poise and self-confidence often dread the thought of facing a large audience. Unless one is an exhibitionist, the tendency to shrink from public gaze is only normal. If you too feel your heart pound, your knees shake, and your hands perspire as you approach the platform, remember that others react in just the same way, even those who are experienced and successful speakers. They mastered their fears, and so can you.

You will find that with a little experience many of your worst fears will vanish. Have the comfort, first of all, of knowing that you have done what you could to make your appearance acceptable. Be neat and well groomed, but remember that posture is more important than clothes. Whether you are walking across the stage, standing to address the audience, or seated and waiting your turn to speak, you will appear at your best only if your posture is good. When seated, assume a comfortable, alert position, not a slouch. When wearing short skirts, girls present a more pleasing picture if they do not cross their knees, they may cross their ankles or place their feet flat on the floor, in which case the feet should be reasonably close together with one foot slightly in advance in order not to give the impression of a stride or a straddle. If you wish to appear calm, do not play with papers or clothing.

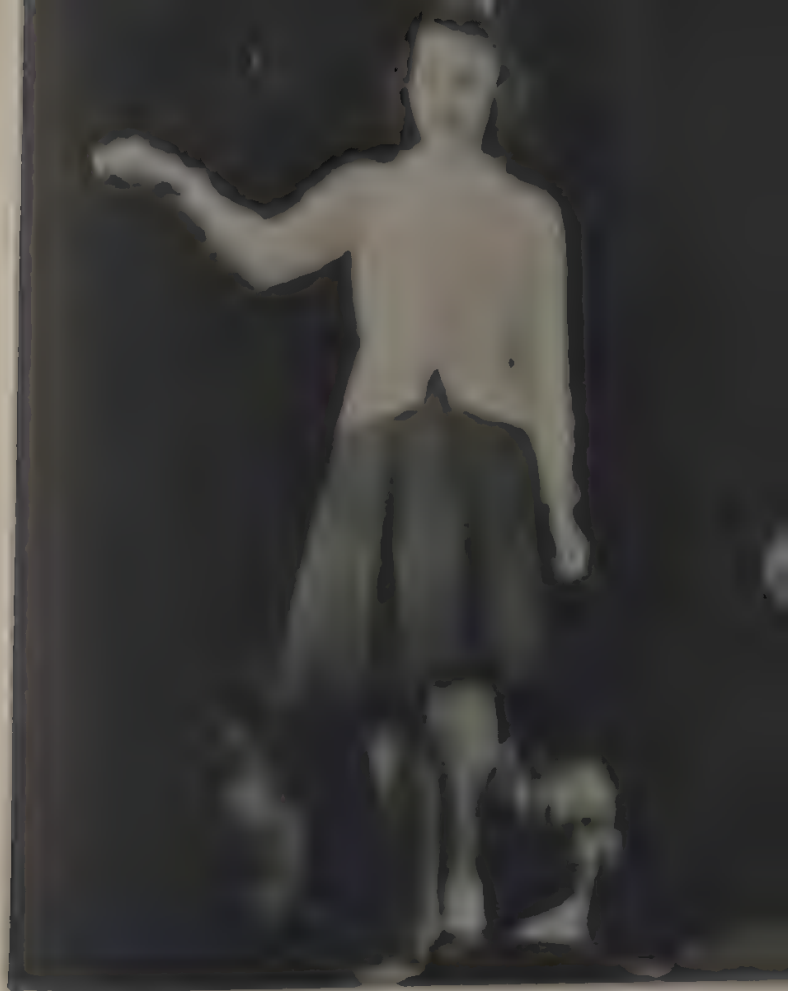
A good platform manner also demands that when you are awaiting your turn to speak you appear interested in what the others on the program are saying. You should give every

evidence of being an appreciative member of the audience. An expression of blankness and a manner remote and aloof are neither courteous to the other speaker nor indicative of ease on your part. The good listener can trace easily your reference in his talk to something a previous speaker has said. This is complimentary to the other speaker and good psychology since it builds on something already in the minds of the audience.

EXERCISES

For the following exercises your class should arrange to use a large hall, such as the school assembly hall or a church auditorium, in order to help you adjust yourself to a very large room. The ordinary classroom is too small.

1. In single file and at a slow pace the entire class will walk across the platform and pass before the center of the stage of the stage to face an imaginary audience. Each pupil will move at a leisurely pace, careful not to offend the person in front of him. He should take time to look at his imaginary audience.
2. With the class seated in the auditorium, the pupil will go to the platform one at a time, deliver some oral poem in the center to achieve better in voice and the position of the audience. This exercise is to be repeated and varied. At the conclusion, the class should comment on the performance as a whole.
3. Five pupils in a row may be seated on the platform. Each will read a poem, address the audience. Under the guidance of the "Classroom" and assistance of the teacher, each pupil will move at a leisurely pace, careful not to offend the person in front of him. He should take time to look at his imaginary audience.
4. Five pupils in a row may be seated on the platform. Each will read a poem, address the audience. Under the guidance of the "Classroom" and assistance of the teacher, each pupil will move at a leisurely pace, careful not to offend the person in front of him. He should take time to look at his imaginary audience.
5. Five pupils in a row may be seated on the platform. Each will read a poem, address the audience. Under the guidance of the "Classroom" and assistance of the teacher, each pupil will move at a leisurely pace, careful not to offend the person in front of him. He should take time to look at his imaginary audience.



A pupil who cannot be heard will need assistance in diagnosing his difficulty. Both teacher and students can be helpful with the diagnosis, after which the student can turn to Appendix B for exercises that should help him.

During a second test the class should move farther back in the hall, the object being for each pupil to make himself heard as easily in the back of the hall as in the front.

GIVING A THREE-MINUTE TALK

If you will sit beside the radio, watch in hand, and time the program announcers, the advertisers, the news commentators, you will find how much can be said in three minutes. None of the five student announcements at the beginning of this chapter requires more than one minute for actual delivery. But such condensation, if successful, requires long preparation. For a fifteen-minute talk on the air, three hours' preparation is only a fair time allowance for even a professional speaker. Most fifteen-minute programs represent far more than three hours of preparation.

As a final exercise in this chapter you will be asked to prepare a three-minute talk and to deliver it from the platform of a large hall. Have you, during the course of the year's work, gained in poise, in distinctness of diction, and in the ability to express yourself in a pleasing voice? Let the talk be a test of your development in the art of good speech. Perhaps you will find these suggestions helpful:

1. *Choose a subject about which you already have some convictions and knowledge, and about which you desire to learn more.* Scan your experiences, your interests, hobbies, and beliefs to find a subject. Supplement your information by reading and discussion, if you wish, but do not take a subject that you can present only by "boning-up" in the encyclopedia or the magazines; such

second-hand material will lack the spontaneity that you can put into something that is really your own.

2. *Plan carefully what you are going to say, which points to emphasize, what the conclusion will be.* Make an outline of the main points. It should be sufficiently brief to go on a card that you can hold inconspicuously in the palm of one hand. Effective delivery depends first of all on good organization of material.
3. *Prepare to get the attention of your audience by your opening sentence.* If you fail to get attention at the outset, you will find it more difficult later. Try in some way to bring your subject home to your listeners, to bridge the gap between their mental state and the ideas you wish to present. Audiences are mentally lazy; if they feel that what you have to say does not concern them, they can metaphorically turn the dial until your time is up.
4. *Keep the attention of your audience by being definite, direct, and forceful.* This requires careful preparation. To say something well in five words takes more skill than to say it in fifty-five. The person who wanders vaguely, filling gaps with tedious *uh's*, *ah's*, and *m's*, soon tells his audience that he is not worth listening to. If you have the *ur* habit, get rid of it as quickly as possible. Until you have done so, you will handicap yourself.

And when you stick on conversation's busy

*Don't strewn your pathway with those dreadful *ur's*.*

—OLIVER WENDELL HOLMES

Careful preparation, a good outline, confidence that you have something to say—these are the only sure methods of getting rid of the *ur* habit.

5. *Finish strong with a good clincher sentence.* If there is any point at all to your talk, the final sentence should show that you have reached it, that you have arrived somewhere. Do not then spoil the effect by being repetitious.

6. *Tie your talk up with the program as a whole.* When you are one of several speakers, watch for an opportunity to refer to an idea that has been brought out by a previous speaker, giving him credit by name. (Which of the five student announcers at the beginning of this chapter followed this practice to some extent?)
7. *Observe carefully the time limit that has been set.* Don't talk for ten minutes when you have been asked to talk for three. There are time hogs as well as road hogs. It is neither courteous nor considerate to crowd another speaker off the program. But don't cheat your audience; if you are scheduled for three minutes, use that time. Like the radio announcer, learn to time your remarks almost to a split second. To do so requires good advance preparation.

Suggested Topics

1. Have you been doing some thinking of your own because of a lecture, a sermon, a radio talk, a book, or a moving picture? State the circumstances, summarize the ideas that were presented to you, and then show where your own thinking led you.
2. Discuss radio advertising, good and bad. What do you think of the British system that bars all advertising and pays for radio by a direct tax on each receiving set? (Take into consideration that the support of radio by advertising is an *indirect* tax on the public.) By using some current radio advertising you can make your talk highly entertaining, but remember that your chief purpose is to present your convictions.
3. Are inter-school athletics in your community on as high a plane of good sportsmanship as they should be? What examples do you know of good or bad sportsmanship among players and rooters? What can be done to improve the situation?
4. How effective is student government in your school?

Do your officers have much power? Does the student body participate? Do you have a student court to handle infractions of school regulations? In comparison with student government in other schools, is your school one of the best? Why?

5. What constitutes real popularity in a boy or girl? Can you give, without mentioning names, examples of cheap and of real popularity? Does popularity involve any responsibility? Is it worth while? In school elections is popularity more important than ability?
6. Is your school without an assembly hall? A swimming pool? A good library? An athletic field? All such things cost money, perhaps beyond the resources of your community. What can be done to arouse public opinion so that the people of the community can find ways and means of meeting the expense?
7. Who is better off, the boy or girl who has plenty of spending money handed over by parents or the one who must earn it? What benefit, other than financial, have you derived from various jobs? Instead of the easy platitude, "You'll value money more, my boy, if you have to work for it," use illustrations, point to definite values.
8. Of what value is a hobby? What hobbies do you know of that have given pleasure and profit to other persons? What absorbing and diverting hobbies have you had? What are the essentials of a good hobby?
9. Have you investigated the possibilities in some trade or profession that you hope to follow? What personal qualifications are necessary for success in the field? What training is required? What is its particular appeal to you?
10. If none of these suggestions inspires you, consult your family, your teachers, your friends for suggestions. By skillful questioning, some one who knows you well can help you find a subject which meets the requirements for a good talk—namely, knowledge and conviction.

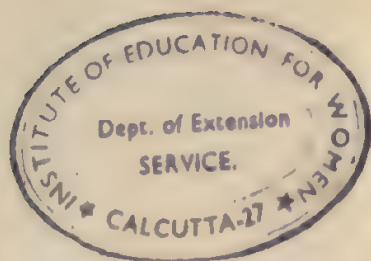
Delivery

1. *Look at your audience before you begin to speak.* After you have taken your position before your audience, pause, take a deep breath, and relax. Look around at your audience. If your opening sentence is a good one, you do not want the effect to be blurred by hurry.
2. *As you give your talk, continue to look at your audience, not off into space.* Let your audience feel that you are talking directly to them. If you do, their alert and responsive faces will help you keep your tone conversational.
3. *Make sure that your audience can hear you.* Their facial expressions should tell you, but when in doubt, ask for a show of hands. However, be wise enough to ask those who *can* hear, not those who *can't*, to raise their hands! Courtesy demands that you try to make your audience hear you.
4. *Be sincere and unaffected in your manner.* Don't gush. On the other hand, don't be afraid to be friendly and reasonably informal. Talk to your audience conversationally.

Criticism

There is nothing easier than fault-finding. Some people will listen to a really fine address and come away smugly satisfied because they detected a mispronunciation or a grammatical error. The intelligent critic can usually find something to commend as well as something to correct. In criticizing the talks of your classmates, keep these points in mind: your criticism should be *helpful* and *kindly*. It is a good plan to begin with something favorable. In even the poorest of talks try to find something that you can honestly call good. Then offer the speaker some definite suggestions for improvement. Use the questions on page 305 as a guide for class discussion.

1. Was the manner of delivery good? Was the speaker audible, distinct, agreeable to hear? Was his attitude toward the audience friendly? Was his posture good? Did he have poise?
2. Which speakers had the best opening sentences? The best concluding sentences? The best organization of material?
3. Which ideas presented were most worthy of thought? Which speakers aroused the audience to a desire for action?
4. Was any talk in poor taste? Was any speaker selfish in his use of time?
5. Which speakers made allusions to material in preceding speeches?
6. What speakers do you particularly commend for good work in material and in delivery?



APPENDIX A

SPEECH ANALYSIS CHECK SHEET

It is desirable, at some time early in the term, to make a careful analysis of each pupil's voice and speech. Knowing what his weaknesses are, he can then work more effectively for improvement.

A mimeographed copy of the *Check Sheet* for Speech Analysis should be in the hands of each pupil as the speech tests are being held. After the pupil has filled out the heading for his own check sheet, he should follow the outline as his classmates read, and should participate in the class discussion that follows each reading, thus helping to judge the voices of his classmates. When he is himself called to the front of the room to read a paragraph selected for speech analysis, he hands his check sheet to the teacher, who, in consultation with the class, checks various items in the outline and then returns it to the pupil.

CHECK SHEET

Name Address
Date of birth Language spoken in the home
Nationality Grade

Have you had any speech training?

Have you ever stuttered, lisped, or had any other speech difficulty?

Do you have any speech difficulty at the present time?

Speech Analysis

The examiner will place in each group a check mark beside the term that most nearly describes the characteristics of your voice.

Voice

PITCH: the relative highness or lowness of a voice

- Satisfactory*: neither too high nor too low; pleasing in tone
- Too high*: thin; shrill; squeaky; or, (if a boy's voice) girlish
- Too low*: mumbling; indistinct; or, (if a girl's voice) masculine
- Monotonous*: pitched too much on one tone; lacking in variety

VOLUME: the relative strength or loudness of a voice

- Adequate*: can be easily heard
- Too loud*: has too much volume
- Fading*: starts with sufficient volume, but drops off before the end of the sentence
- Weak*: can be heard only by straining the attention

QUALITY: the characteristic sound of a voice

- Excellent*: rich in resonance and musical quality—a beautiful speaking voice
- Satisfactory*: pleasantly resonant in tone
- Nasal*: whining; or having a hard, metallic twang—"talking through the nose"
- Colorless*: flat; uninteresting; lacking in variety
- Breathy*: audible in breathing, resulting in occasional puffing or blowing sounds
- Lacking in nasal resonance*: dull, as if from a bad cold; *m*, *n*, and *ng* sounds are not resonating in the nasal cavities
- Guttural*: disagreeably throaty, almost a growl or snarl
- Husky*: hoarse and rough, as if from a sore throat

RATE: comparative speed of speaking

- Satisfactory*: adequately adjusted to the speaker's thought and the listener's ability to comprehend
- Too fast*: outruns the listener's ability to grasp the meaning and leaves him confused
- Too slow*: gives the listener more time than he needs bores him
- Monotonous*: fails to vary the speed to indicate changes in thought

Diction

PRONUNCIATION

- Satisfactory*: conforms to established good usage in the speaker's own community
- Poor*: misplaces accents; gives false values to vowel and consonant sounds
- Foreign*: influenced by some language other than the one the speaker is using

ENUNCIATION

- Satisfactory*: all speech sounds clearly and distinctly formed
- Slovenly*: speech sounds mumbled or run together
- Indistinct*: final consonants not pronounced
- Over-precise*: exaggerated in its carefulness; affected

SPEECH SOUNDS NEEDING CORRECTION

(Note to the pupil: If you are consistently mispronouncing any speech sounds, your teacher will list them under the three headings that follow.)

Vowel sounds

Diphthongs

Consonant sounds

Manner of Speaking

- Satisfactory*: general impression pleasing and agreeable
- Lacking in confidence*: hesitant; shy; nervous
- Over-confident*: swaggering; aggressive in manner
- Too formal*: stiff; unable to be friendly and natural
- Too informal*: breezy; somewhat crude in manner

Posture

- Excellent*: easy; graceful; well-balanced
- Satisfactory*: free from obvious errors
- Poor*: slouchy; ungraceful; stiff

Breathing

- Excellent*: inaudible, controlled breathing; adequate breath reserve
- Satisfactory*: no obvious difficulty
- Poor*: evidence of shortness of breath; tension in throat

After your speech has been analyzed and the check sheet returned to you, you will find the exercises in Appendix B helpful in enabling you to correct specific speech difficulties.

APPENDIX B

EXERCISES AND DRILLS FOR BETTER SPEECH

After your speech has been analyzed and you know just what your weaknesses are, you will find, in this appendix, exercises that you can work on at home to remedy your faults.

The quality of your voice is affected (1) by physical characteristics, such as your general health, the make-up of your vocal mechanism, and your ability to make the best use of it; (2) by emotional factors, such as temperament and mood; (3) by your ability to discriminate between good and bad tone quality in your own voice as well as in the voices of others.

Your diction, likewise, is affected by many of these factors. Imitation of your parents, friends, teachers, and many others in your environment has played an important part in making your speech what it is. By patient and consistent effort to apply the principles given here, you may succeed in making your speech what you *wish* it to be.

Daily practice in short periods is more productive of results than are long periods of practice at greater intervals. Apply to your speech exercises the theory about practising described in the following anecdote.



•
Through the looking glass

A Little at a Time

I must have been about fourteen then, and I dismissed the incident with the easy carelessness of youth. But the words Carl Walter spoke that day came back to me years later, and ever since have been of inestimable value to me.

Carl Walter was my piano teacher. During one of my lessons he asked how much practicing I was doing. I said three or four hours a day.

"Do you practise in long stretches, an hour at a time?"

"I try to."

"Well, don't!" he exclaimed. "When you grow up, time won't come in long stretches. Practise in minutes, whenever you can find them—five or ten before school, after lunch, before chores. Spread the practice through the day, and piano-playing will become a part of your life."

—JOHN ERSKINE

Try, in the same way, to make good speech a part of your life.

RELAXATION EXERCISES

These exercises are helpful for relieving muscular tension. Practise one or two of them at the beginning of every speech lesson and before practising your speech work at home.

1. The exercise given below is known as the "rag-doll" exercise. Proceed as follows:

Stand with your hands at your sides. Try to feel as relaxed as possible.

Think of your head as being very heavy and let it drop slowly forward on your chest.

Dangle your arms loosely at your sides.

Allow your head to sink slowly toward the floor.

Let your relaxed finger tips touch the floor without becoming tense and without bending your knees.

Slowly resume an upright position.



Better breathing for better speech

2. The following exercise is known as "simple progressive relaxation":

Lie flat on your back.

Think of your feet as being heavy and limp.

Count to ten mentally as you continue to think about the weight of your feet.

Following the same procedure, progress up your body, thinking in turn of your ankles, knees, hips, chest, throat, hands, arms, and head, making particular effort to relax your tongue, jaw, lips, and eyes.

When you are feeling completely limp and relaxed, imagine that you are floating on the water on a bright, sunny day, or that you are lying on the warm sand. A mental picture of this kind helps to insure complete mental and physical rest.

When you are completely relaxed, say a line of poetry

—easily, melodiously, smoothly, and rhythmically. Notice the quality of your voice. If you have observed the suggestions given above, the pitch of your voice should be improved. If the pitch of your voice is still too high, consciously lower it. Now read some sentences or a stanza of poetry, thinking of lowered pitch and smooth, rhythmic speech.

3. Whenever you feel tense, try to relax as many of the muscles as is compatible with the occasion. Tense your muscles and then relax them. While you tense various parts of the body, try to keep the muscles of the face and throat relaxed.
4. To relax the arm muscles, try this exercise:
Swing the arms directly forward. They should be at right angles to the body and parallel to the floor.
Clench your fists as tightly as possible.
Hold this position to the count of five.
Relax the muscles of the hands and arms; allow the arms to drop to the sides.
Keep the arms at the sides in a relaxed position to the count of five.
Repeat.
5. To relax the muscles of the hands, try this exercise:
Swing both arms forward. They should be at right angles to the body and parallel to the floor.
With hands completely relaxed, shake them sideways, swinging at the wrists. Count to ten while doing this exercise.
6. Yawning and stretching are the best of all relaxation exercises.

BREATHING EXERCISES

Breathing is the motive power of speech. In working for the improvement of speech, you must develop a steady, controlled stream of breath. Breathiness is usually a sign of shal-

low breathing or nervousness. To correct shortness of breath, practise exercises that will develop greater control of the respiratory muscles. Breathing exercises should be followed immediately by exercises in speech.

1. Inhale quickly and easily. Exhale, chanting the sound of *ah* on a comfortable pitch. Hold as long as the breath lasts. Start on a tone moderately loud and gradually *decrease* the volume until the tone becomes very soft. Do not try to sustain the sound after the voice begins to waver.
2. Inhale quickly and easily. Exhale, chanting the sound of *ah* on a comfortable pitch. Start the tone softly and gradually *increase* the volume.
3. Placing the hands over the region of the diaphragm, inhale through the mouth and nose while a class leader counts three. Slowly exhale. Notice that there is an *outward* movement in all directions as the breath is inhaled, and an *inward* movement as it is exhaled.
4. Inhale slowly to the count of five. As you exhale, say as much of the alphabet as you can on the one breath. Using a comfortable rate of speed, avoid tension and hurry. If you are breathing properly, you will feel the gradual relaxation of the diaphragm and rib muscles as you exhale.

SUGGESTIONS FOR IMPROVING PITCH

Any intonation or inflection of the voice is a pitch variation. Every one has in his voice a wider range of pitch than he uses in ordinary speech. If you confine yourself to only a limited pitch range, however, your voice is likely to become colorless or monotonous. Perhaps you have been told that your pitch is unsatisfactory. It may be either too high or too low, owing to the following reasons:

Perhaps you do not know how to manage the vocal mechanism. There may be some physical cause, such as infected tonsils, or adenoids, or diseased vocal bands.

Your temperament or emotions may be having an undesirable effect on your pitch.

The following exercises should help you to develop a wider pitch range and a more satisfactory pitch for everyday speaking.

1. Practise the relaxation exercises on pages 312-314. A pitch that is too high is often the result of tension and nervous strain. You will find Relaxation Exercise 2 especially helpful.
2. Try to put into daily practice the suggestions given in Chapter 7.
3. Imitate sounds of different quality and pitch:

Bark like a large dog.

Bark like a small dog.

Meow like a very small kitten.

Purr like a large cat.

Imitate the sounds of other animals.

4. Pretend that you are a train announcer. Using your hands for a megaphone, call out the names of a number of cities. Try varying the pitch in order to project the volume of sound.
5. As you count to one hundred in English, see if by variation of pitch, rate, volume, and pause you can secure an effect similar to that attributed to Madame Modjeska in the following anecdote.

They Took the Count

Once at a dinner given in her honor in Boston, Madame Modjeska, the celebrated Polish actress, was requested to recite. Though feeling somewhat imposed upon for being thus required to "pay for her supper," Madame Modjeska nevertheless proceeded to render a declamation which, through the magic of her great art, alternately moved her audience to smiles and tears. In the midst of the proceedings some one went into an anteroom and found there Count Bozenta, Modjeska's husband, doubled up with laughter.

"What do you find amusing in that?" demanded the newcomer.

"Why," replied the Count, vainly endeavoring to regain his composure, "Madame is counting up to one hundred in Polish!"

—*The Christian Science Monitor*

SUGGESTIONS FOR INCREASING VOLUME

1. Practise the breathing exercises on pages 314-315. They help strengthen the diaphragm and other muscles used in breathing and thus increase volume.
2. Practise the exercises for developing greater flexibility of the organs of articulation found on pages 328-329. If you do not open your mouth sufficiently, your voice will be inaudible.
3. Select from some book a paragraph that you can read easily and well; practise reading it in as large a room as you can find, perhaps the attic, the cellar, the garage.

Pretend that you are reading to a person standing near by.

Pretend that you are reading to a group about twelve feet away.

Pretend that you are reading to a group about twenty feet away.

Pretend that you are reading from a platform in a large assembly hall.

Pretend that you are reading to an audience in a large outdoor stadium.

You will notice that the muscles of your diaphragm come into play more and more as you proceed in these exercises. For each succeeding group you will need to speak more slowly and more distinctly.

4. Take a breath and say the syllable *hō*, prolonging the sound as you slowly exhale. Begin softly and gradually increase your volume.
5. Repeat Exercise 4, beginning as loudly as possible and gradually decreasing the volume.
6. Say the following exclamations and sentences, making an effort to project your tone as far as you can. Be sure that you are relaxed and that your posture is good. Remember

to breathe properly with the support of the tone from the diaphragm.

Where are you?
Who's there?
Ship ahoy!
Halt!
Fire!

Hello!
Here I am.
Save me!
Help! Police!
All aboard!

SUGGESTIONS FOR IMPROVING A NASAL VOICE

A nasal twang is usually the result of muscular tension and the incorrect use of the vibrating breath stream. If you are afflicted with this unpleasant quality of voice, practise the exercises for relaxation, articulation, and development of resonance.

Another cause of nasality in the voice may be an inactive soft palate. The soft palate must be lowered for the production of the nasal sounds, but it must be raised for the production of all other sounds. If the exercises given here do not improve the action of your soft palate, you should consult a specialist because there are many physical causes for the inactivity of the soft palate and the uvula.

1. Open your mouth as wide as possible. Say the vowel sound *ä*. Remember that the tip of the tongue should be against the lower front teeth. Say slowly, three times, *ung-ä-ung-ä-ung-ä*, looking into a mirror to see whether your velum (soft palate and uvula) rises as you say *ä* and lowers as you say *ung*; it should do so. Repeat this exercise a number of times and practise it daily.
2. With the fingers of the right hand, hold the nostrils tightly closed. Say slowly *pah, pah, pah*. Does the velum rise? It should rise and you should not feel any nasal vibration.
3. Yawn as you look into a mirror. Notice the action of the soft palate. In good voice production the soft palate should not be sluggish.

SUGGESTIONS FOR IMPROVING
A COLORLESS VOICE

The colorless voice moves along in a deadly monotone. It may be, and often is, clear and distinct, but it has no life, no variation in pitch. After a while it has the same effect on the listener as does a clammy, flabby handshake; lacking warmth and vibrancy, it is a *dead* voice.

To make a colorless voice gain resonance and a wider pitch range, practise the exercises on pages 315-316 and 321-322. You will also find helpful the exercises for developing inflection in speech, pages 80-82.

A colorless voice is often the result of the speaker's unwillingness to give expression to his feelings. Perhaps he suffers from inhibitions, feels that emotions must be concealed. Although an over-free expression of emotion is an undesirable trait in speaking or reading, to avoid all expression of feeling is to give the impression of being cold and unsympathetic.

1. Read the following selections, putting into them warmth, cordiality, and genuine feeling:

"Merry Christmas, Uncle, and Happy New Year! Oh! Look at that tree! Isn't it a beauty? All in blue and silver!"

Hear the bells ring out again,
"Peace on earth, good will to men."

"Why, it's Mrs. Winters, isn't it? Do come in. I'm so glad to see you. When did you get back from Detroit?"

"Good morning, friends of the radio audience! This morning we bring you another program of music and rhythm straight from our studios in New York, where Dick Greer and his band are waiting to entertain you."

2. Listen to the radio announcer on your favorite program.

Whether his technique is good or bad, you can be pretty sure that his voice is not lacking in color. Try repeating *with* him some of his announcements, catching his rhythm and intonation. How would you yourself naturally say the same words? Try to get into your voice, at least for the time being, some of the enthusiasm that characterizes his radio manner. As you listen, write down announcements that recur day after day in approximately the same words. Practise these by yourself and then, when you hear them again, compare your performance with the announcer's to see whether you are getting color into your voice.

SUGGESTIONS FOR IMPROVING A BREATHY VOICE

A breathy or wheezy quality of voice is at best unpleasant to listen to. It may be because of some physical condition, in which case a physician should be consulted. It may, however, simply result from a lack of proper breath support and can thus be improved by use of the breathing exercises on pages 314-315. When a person is "out of breath," he is nervously excited and, instead of controlling his breath, he wastes it all at the beginning of a sentence, with the result that the last of the sentence may be almost inaudible.

1. Starting on somewhat staccato tones, practise the front vowel sounds preceded by a consonant.

<i>mē</i>	<i>tē</i>	<i>sē</i>
<i>mī</i>	<i>tī</i>	<i>sī</i>
<i>mě</i>	<i>tě</i>	<i>sě</i>
<i>mǎ</i>	<i>tǎ</i>	<i>sǎ</i>
<i>mà</i>	<i>tà</i>	<i>sà</i>

2. In the same manner, practise the back vowel sounds preceded by a consonant.

<i>bōō</i>	<i>gōō</i>	<i>kōō</i>
<i>bōū</i>	<i>gōū</i>	<i>kōū</i>
<i>bô</i>	<i>gô</i>	<i>kô</i>
<i>bó</i>	<i>gô</i>	<i>kô</i>
<i>bǒ</i>	<i>gǒ</i>	<i>kǒ</i>
<i>bä</i>	<i>gä</i>	<i>kä</i>

3. Repeat Exercises 1 and 2, holding the vowel sounds for a few seconds, trying to keep the tone clear and sharp.
4. Pant aloud like a dog for a few seconds until you are out of breath. Then pause, get control of your breathing, relax, and read aloud this paragraph, trying to show in your reading no evidence of shortness of breath.

SUGGESTIONS FOR IMPROVING RESONANCE

Sound produced by the vocal bands would be weak and unpleasant if it were not for the resonators. In the cavities of the nose, mouth, and throat, and to some degree in the chest, sounds are amplified, they reverberate, and are changed to tones. The surface, size, and shape of these resonating chambers as well as our emotions cause differences in the quality of our speaking voices so that no two are exactly alike.

If the voice lacks resonance, the difficulty may possibly be traced to muscular tension. Even slight tension will have an undesirable effect on the voice. The remedy lies in practising relaxation exercises at frequent intervals during the day and in *thinking* relaxation at times when it is obviously impossible to practise it. If it is necessary for you to speak before an audience, you will find that you can improve the quality of your voice as well as your poise by taking mental exercises in progressive relaxation while waiting to deliver your speech. Think first of your feet and ankles; see that they are not too tense. Then relax your entire body—hands, arms, tongue, jaw, palate, lips, and eyes. When you are relaxed,

your voice will have more resonance as well as normal pitch.

The oral and nasal resonators should work together to give a pleasing quality to the voice. Exercises will be of no value if there is some obstruction, such as adenoids or enlarged tonsils, which require the attention of a nose and throat specialist.

The following exercises should be supplemented by the relaxation exercises on pages 312-314 and the exercises in resonance on pages 63-69.

1. Relax. Take a breath and hum *mmmmmmmm*. Hold it as long as the breath lasts. Hum *mmmmn*, then *ngngngngng* in the same manner.
2. Take a breath and chant: *ding—dong*. Prolong the last sound of *ng* as long as the breath lasts. Try this exercise on different levels of pitch.
3. Hum the nasal sounds *m*, *n*, and *ng* up and down the scale.
4. Say the following words, emphasizing and prolonging the final consonant sounds:

home
ring

boom
sing

alone
chasm

rhythm
spring

5. Hum, on the sound *ng*, melodies that are familiar to you. Take a breath before each musical phrase. Hum lightly and be sure that the vibration is centered in the nose. The lips should be slightly apart.

SUGGESTIONS FOR IMPROVING A GUTTURAL VOICE

The guttural voice may be the result of muscular tension, or it may come from overuse of the back of the tongue. Tension of the throat muscles, producing a guttural or throaty sound, causes the voice to tire easily and may even produce throat troubles, such as laryngitis.



Consulting the specialist

Tension can be relieved through practice of the relaxation exercises on pages 312-314. The voice can be brought out of the throat and placed toward the front of the mouth by practice of the exercises on improving the pitch (pages 315-316). The exercises in articulation are primarily for the purpose of exercising the lips and the front of the tongue. Persistent drill of this kind should gradually correct the habit of over-exercising the back of the tongue, which may become thickened through misuse.

SUGGESTIONS FOR IMPROVING A HUSKY VOICE

If the voice is husky, the first step is to have a specialist, preferably a laryngologist, make a thorough examination of the larynx. The cause of the difficulty must be ascertained before any speech work can be successful. After an examination, the physician or voice specialist will advise the proper treatment. Sometimes the best treatment is complete rest of the voice. Frequently it is necessary to lower the pitch of the voice.

The relaxation exercises on pages 312-314 are helpful here as well as in all speech work. It has been discovered that many mild cases of huskiness and breathiness result from excessive tension of the larynx.

SUGGESTIONS FOR IMPROVING THE RATE OF SPEECH

The rate, or tempo, of speech is never uniform, for the rate must be regulated by the thought. Sometimes the meaning demands rapidity of diction; sometimes it demands slowness for emphasis; or, if the thought is involved and the meaning profound, the rate must be slow enough to give the listeners time to *think* as they listen.

Some people gallop ahead in their speech or their oral

reading with little regard to variety in rate of speech. Such speakers are probably not thinking much about what they are saying or reading; they are the kind who "rattle on" and indulge in constant chatter with the meaning hidden like the two grains of wheat in a bushel of chaff. If you have been told that your rate of reading is too rapid, you should ask yourself quite seriously whether you are one of these galloping chatterers. The remedy will be in thinking *before* you speak and *as* you speak. You can also help to slow down speed by putting care into the enunciation of the vowels. Make it a habit to lengthen the pauses between words, phrases, and sentences.

If your rate of speech is too slow, perhaps you have a tendency to drawl lazily through a sentence or paragraph. Maybe you are even guilty of filling the gaps with those dreadful *uh*'s and *ur*'s that bore your audience past all enduring. You should practise shortening the pauses between words and phrases, and should take care not to dwell upon any word longer than the meaning demands. The consonants should be clearly and precisely enunciated; clipped, not slurred.

1. If your rate of reading is too rapid, practise reading aloud this sentence, or even this entire paragraph, by saying only the vowel sounds, omitting all the consonants. Do not mind if, for the moment, your speech sounds as if your tongue had been pulled out by the roots. Just remember that it's all in a good cause. These vowel sounds should be prolonged to about three times their normal length. After this kind of practice, read the sentence or paragraph aloud again, now including the consonants, but still dwelling noticeably on the enunciation of the vowels.
2. If your rate of speech is slow, listen attentively to radio speakers, who use a fairly rapid rate of speech. Try to repeat whole sentences after them, using the same tempo.

If your rate of speech is too rapid, listen in the same way to slow, deliberate speakers.

3. Read aloud the following anecdotes, varying the rate to suit the meaning.

Magnanimity

One day the editor of a small weekly newspaper called at the White House, and told Mr. Lincoln that he was the first man to suggest his name for the Presidency, producing an editorial from a frayed copy of his paper to prove it.

"Do you really think you started the ball rolling?" asked Lincoln.

"Absolutely!" replied the editor. "The suggestion was so opportune that it moved other papers to advocate your selection, and as a result you were nominated and elected."

Remembering an appointment at the War Department, Lincoln sighed deeply, and bade the editor good-by. "Don't feel too badly about what you have done," he said. "I forgive you."

—*Christian Science Monitor*

In this anecdote will Lincoln or the newspaper editor be more deliberate?

By Way of Explanation

One of the Princeton neighbors of Albert Einstein has an eight-year-old daughter who visited the famed scientist every afternoon. After many weeks of these daily visits, the girl's mother finally went to see Dr. Einstein and apologized to him for her daughter's constant interruptions.

"Oh, not at all," Einstein assured her. "I enjoy her visits and we get along well."

"But what can you and a little eight-year-old girl have in common?"

"A great deal," Einstein explained. "I love the jelly beans she brings me—and she loves the way I do her arithmetic lessons."

—LEONARD LYONS

Will a slow or a rapid rate of reading be more effective in bringing out the human side of Dr. Einstein? Where will pause be effective?



Setting-up exercises for lazy tongues

SUGGESTIONS FOR INCREASING FLEXIBILITY OF MUSCLES USED IN ARTICULATION

If you have been told that your enunciation is poor, you should practise exercises that will develop greater flexibility of the muscles used in articulation. As a pianist exercises his fingers by playing scales, you should exercise your tongue, lips, jaw, and soft palate. The more flexible these members are, the easier you will find it to speak distinctly. Begin your practice period with a few relaxation and breathing exercises to relieve tension, and then do the following exercises vigorously.

1. In order to be sure that your lips and tongue are flexible, look into a mirror as you sing up and down the scale on various syllables, such as *bä, tä*.
2. Keeping the mouth open, stretch the tongue out and up toward the nose; draw the tongue back into the mouth. Repeat to the count of ten, putting the tongue out on the odd numbers and drawing it back on the even.
3. Put the tongue out. Point the tip and rotate in a circle without touching the lips. Repeat five times.
4. Move the tongue up and down without moving the jaw. Repeat *lah, lah, lah*, slowly at first and then faster. Use a mirror to study the flexibility of the tongue.
5. Say the vowel sound *ōō*, puckering the lips as for whistling. Then stretch them in a position to say *ē*. Repeat five times (*ōō—ē*).
6. Lip-reading games:
 - a. Three pupils stand at the front of the room, facing the class. When a signal is given, the first pupil goes through the motions of making a short statement about the weather but he does it *without using any voice*. When he has finished, the other two in turn give their statements about the weather. The class then decides whose lips they could read most easily.

- b. A somewhat more complicated lip-reading game may be played in the following way: one pupil, facing the class, gives the names of five flowers *without using any voice*. He speaks slowly, giving the other pupils time to write each name that they are able to identify by lip-reading. A second pupil may follow by giving the names of five vegetables; a third with the names of five fruits, and so forth. The pupil in the class who lists correctly the greatest number of items wins the game.

APPENDIX C

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INDEX

- Abdominal organs in breathing, 20-21, 28
- Adam's apple, 22
- Adams, Franklin P., *Those Two Boys*, 101-102
- Adenoids, 315, 322
- Allingham, William, *A Swing Song*, 68-69
- Alonzo the Brave and the Fair Imogene*, G. L. Lewis, 199-201
- American voices, 96-97
- Analysis, speech. *See* Speech analysis
- Announcements. *See* Public speaking
- Announcers, training for. *See* Broadcasting
- Aristophanes, chorus from *The Frogs*, 26
- Articulation, organs of, 20
- Articulators, 24
- Back vowels. *See* Vowels
- Bad Singer, On a*, Samuel Taylor Coleridge, 286
- The Ballad of the Oysterman*, Oliver Wendell Holmes, 246-247
- Barrie, James M., quoted, 1
- Beat! Beat! Drums!* Walt Whitman, 262
- Bell, Alexander Graham, quoted, 183
- The Bible*, quoted, 79, 216, 253-254
- Bibliography for teachers, 330
- Boswell, James, quoted, 126
- Breathing, apparatus, 20-21; exercises, 8, 25, 29, 65, 94, 120, 189, 314-315; for school cheering, 26-29; importance for speech, 19-29, 314-315; muscles used in, 20
- Breathy voice, suggestions for improving, 320-321
- Broadcasting, 156-180; exercises in planning and producing broadcasts, 177-180; professional training for announcers, 161-163; radio in schools, 163-164; radio voices, 160-161; requirements for radio speaking,

- 158-159; scripts, *see* Radio scripts; script writing, 176-180; studio shows, 175-176
- Bryce, James, quoted, 85
- Bulletin board, 10-11
- Byron, George Gordon, Lord, quoted, 56
- Canby, Henry Seidel, quoted, 84-85
- Carroll, Lewis, *Father William*, 61-62
- Charm, as affected by speech, 1
- Chase, Mary Ellen, quoted, 218-220
- Check Sheet* for speech analysis. *See* Speech analysis
- Cheering, breathing for school, 26-29
- Choir, Speaking. *See* Choral reading
- Choral reading, 236-255; cumulative work, 244-246; light and dark voices, 242; refrain work, 238-240; selections for, 248-254; size of choir, 238; two-part work, 240-244
- Christmas Bells*, Henry Wadsworth Longfellow, 245-246
- Clubs. *See* Parliamentary practice
- Cockney English, 91-92
- Coleridge, Samuel Taylor, quoted, 286
- Colorless voice, suggestions for improving, 319-320
- Consonants, defined, 183; *f* and *v*, 212-214; *h*, *w*, and *wh*, 208-211; *k* and *g*, 280-282; *l* and *r*, 231-235; *ng*, 283-289; *p*, *b*, and *m*, 181-187; *s* and *z*, 256-259; *sh* and *zh*, *ch* and *j*, 260-263; *t*, *d*, and *n*, 188-192; *th*, 226-230; voiced and unvoiced, 184
- Constitution for a class club, 41-43
- Conversing, 129-133
- Coyle, Marguerite, quoted, 78
- Dialects in speech, 90
- Diaphragm, 18, 20-21, 22, 25, 29, 315, 317
- Diphthongs. *See* Vowels
- Disraeli, Benjamin, quoted, 264
- The Eagle*, Alfred, Lord Tennyson, 235
- Emerson, Ralph Waldo, quoted, 70, 143
- Emphasis in reading. *See* Reading
- Erskine, John, quoted, 312
- Fields, James T., *The Owl-Critic*, 152-154
- Flexibility of muscles used in articulation, suggestions for increasing, 327
- Franklin, Benjamin, cryptic sayings from *Poor Richard's Almanack*, 124-125
- The Frog Chorus*, Aristophanes, 26
- Front vowels. *See* Vowels
- Ghost story, how to tell a, 194-207
- Ghost stories, recommended list of, 204-207
- Gilbert, W. S., quoted, 150, 194, 243-244
- The Golden Arm*, Mark Twain, 195-197
- Guttural voice, suggestions for improving, 322-324

- Hard palate, 18
 Hereford, Oliver, *Tra-La-Lar-ceny*, 187
 Hering's apparatus, 21, 23
 Holmes, Oliver Wendell, quoted, 63, 115, 188, 246-247, 301
 Homer, quoted, 63
 Husky voice, suggestions for improving, 324
- Inflection in reading. *See* Reading
- Interviewing, 264-279; for a favor or privilege, 266-269; for information, 275-277; for a job, 270-275; importance of good speech in, 264; reporting the interview, 278-279
- Introductions, social, 126-142; acknowledging an introduction, 128-129, 137; exercises in making introductions, 139-142; following up an introduction, 129; introducing oneself, 133; introducing older people, 134; making introductions, 128; remembering names, 138
- Jonson, Ben, quoted, 156, 290
Julius Caesar, William Shakespeare, Mark Antony's speech, 80-82
Just Like Me, 123
- Lang, Andrew, quoted, 263
 Language, origin of spoken, 13
 Larynx, 18, 20, 22, 28, 29, 56, 324
 Lewis, G. L., *Alonzo the Brave and the Fair Imogene*, 192-201
 Limericks, 101, 187, 190, 214, 233
 Lindsay, Vachel, quoted, 66
 Lip exercises, 185, 212, 328
 Lip-reading games, 328-329
- Listening to the speech of others, 2-4; on the radio, 57, 100, 160, 319-320, 325-326
 Lockridge, Richard, quoted, 84
 Longfellow, Henry Wadsworth, quoted, 60, 67, 236, 245
Lord Randal, 240-241
 Lyons, Leonard, quoted, 326
- A Man of Words*, 210
 Martin, Betty Fible, quoted, 61
 Merryman, Mildred Plew, *The Pirate Don Durk of Dowdee*, 248-249
Metternich, Stefan Zweig, 86-88
 Mid-vowels. *See* Vowels
 Milton, John, quoted, 231
 Murray, Gilbert, translation quoted, 26
 Muscles used in breathing, 20-21
My Bonnie Lies over the Ocean, 67
- Nasal pharynx, 24
 Nasal resonance. *See* Resonance
 Nasal twang, 96-97, 158, 318
 Nasal voice, suggestions for improving, 318
- Oral reading. *See* Reading
 Organizing a speech club. *See* Parliamentary practice
The Owl-Critic, James T. Fields, 152-154
- Palate, 24
 Pantomime, 15-17
 Parliamentary practice, 30-47; addressing the chair, 33; adopting a constitution, 40-43; adjourning a meeting, 36; amending a motion, 38-39; appointing a committee, 35; getting the

- floor, 33; limiting debate, 45; making a motion, 33; organizing a class club, 32-43; questions of privilege, 46; seconding a motion, 33; secretary's report, 40; subsidiary motions, 43-47; taking a vote, 34
 Pause, effect of, in telling a story, 195-197
 Personal narratives, 215-225; ability to laugh at oneself, 216-217; exercises in telling, 222-225; use of direct conversation, 222-224; universal interest in, 216
 Personality and speech, 1-5, 159
 Pharynx, 18, 22
The Pirate Don Durk of Dow-dee, Mildred Plew Merryman, 248-249
 Pitch, 56-62; comparative pitch of men's and women's voices, 56; effect of emotion on, 60; exercises in, 60-62; high pitch and nervous tension, 58; low pitch and despondency, 58; suggestions for improving, 315-317
 Poe, Edgar Allan, quoted, 61, 67, 203-204
Poor Richard's Almanack, excerpts from, 124-125
 Posture and its relation to speech, 6-11, 55; essentials of good posture, 8; exercises in improving posture, 8-10; posture and self-respect, 7; posture and breathing, 7; posture in clothing models, 6, 48; posture on the platform, 50, 296
 Pribichevich, Stoyan, quoted, 67-68
 Pronunciation, regional differences in, 91, 92, 96, 99, 118, 149
Psalm XXIV, 253-254
 Public speaking, 290-305; courtesy to other speakers, 296-297; criticism, 304-305; giving three-minute talks, 300-305; making announcements, 290-296; platform appearance, 298-300; platform voice, 298-300; subjects for talks, 302-304
Pygmalion, George Bernard Shaw, 1
 Quiett, Glen Chesney, quoted, 289
 Radio. *See* Broadcasting
 Radio scripts, advertising a school party, 164-166; a basketball game, 167-168; a home economics course for boys, 169-172; school banking, 172-175
 Rate of reading, suggestions for improving, 324-325. *See also* Reading
 Reading, oral, 70-89; emphasis, pause, inflection, 73-74, 80, 83; rate, 79, 83, 324-327; selections, 76-89; sensing the mood, 71, 83; understanding the meaning, 82, 83; using key words, 79-80, 83
 Recording the voice, 76, 158
 Relaxation, importance of, 14; exercises in, 14-15, 59, 65, 94, 116, 120, 143, 185, 189, 232, 312-314, 322
 Resonance, 63-69; exercises in, 65-69; nasal resonance, 63-64, 284, 322; suggestions for improving, 321-322
 Resonators, 22, 321, 322

- Rose, Don, quoted, 217
Ruddigore, Duet from, W. S. Gilbert, 243-244
- Sarett, Lew, *Scalp Dance*, 250-251
- Sayers, Dorothy L., quoted, 90-91
- Scalp Dance*, Lew Sarett, 250-251
- Scott, Sir Walter, quoted, 120
- Script writing. *See* Broadcasting
- Secretary's report. *See* Parliamentary practice
- Shakespeare, William, quoted, 13, 19, 48, 66, 80-82, 150, 181
- Shaw, George Bernard, quoted, 1
- Shirer, William L., quoted, 73-74
- Sneeze on Monday*, 259
- Soft palate, 18, 20, 24, 117, 209, 280, 284, 318
- Speech analysis, *Check Sheet* for, 306-309; desirability of, 75
- Speech club. *See* Parliamentary practice
- Speech mechanism, 19
- Speech production, 20
- Stage fright, cures for, 49
- Studio shows. *See* Broadcasting
- Success as affected by speech, 2
- Suggestions for improving, a
 breathy voice, 320-321; a colorless voice, 319-320; a guttural voice, 322-324; a husky voice, 324; a nasal voice, 318; pitch, 315-317; rate, 324-325; resonance, 321-322
- Suggestions for increasing, flexibility of muscles used in articulation, 327; volume, 317-318
- A Swing Song*, William Allingham, 68-69
- Talk, giving a short, 51-55, 300-305
- Telephoning, 103-114; answering, 106; good and bad habits, 104-108; importance of clear enunciation, 104, 109; making business calls, 109-111; making social calls, 111-112; pamphlets on usage, 114; test on usage, 105-106; test answers, 112-113; using the telephone directory, 108-109
- Tennyson, Alfred, Lord, *The Eagle*, 235
- Thackeray, William Makepeace, *A Tragic Story*, 239
- Thorax, 18, 20, 21, 22
- Those Two Boys*, Franklin P. Adams, 101-102
- Tongue, 24; exercises for developing muscles of, 189, 217, 321, 328
- Tongue twisters, 187, 192, 213, 229, 234, 258, 262-263
- Tonsils, 315, 322
- Trachea, 18, 20-21
- A Tragic Story*, William Makepeace Thackeray, 239
- Tra-La-Larceny*, Oliver Herford, 187
- Twain, Mark, *The Golden Arm*, 195-197
- Uh and ur*, 301, 325
- Uvula, 18, 24, 318
- Verse-speaking choir. *See* Choral speech
- Vibrations in nasal passages, 63, 189, 284, 285
- Vocal bands, 18, 20, 28, 29, 56, 58, 256, 280, 315, 321
- Voice, as an asset in charm, 1; as

- an asset in business, 264; as a mirror of personality, 64, 114; as a source of power and dignity, 2
- Voice analysis. *See* Speech analysis
- Voltaire, François de, quoted, 30
- Volume, suggestions for increasing, 317-318
- Vowels, back vowels, *ōō*, *ōō*, *ō*, *ô*, *ö*, and *ä*, 115-119; classified, 92; defined, 92; diphthong vowels, *ī*, *ā*, *ō*, *ū*, *oi*, and *ou*, 143-155; front vowels, *ē*, *ī*, *ě*, *ä*, and *à*, 93-102; mid-vowels, *ûr*, *à*, and *ũ*, 120-125; trouble spots in front vowels, 96-102
- Wells, Carolyn, quoted, 151, 190
- What Every Woman Knows*, James M. Barrie, 1
- Whitman, Walt, *Beat! Beat! Drums!* 262
- Whistle, Whistle*, 211
- Zweig, Stefan, quoted, 86-88

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